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Can the Fifth Doctor defeat ***The Stockbridge Horror?***

plus ***The Return of the Daleks***

ISSUE 23 ✦ 17th August 1994 ✦ £2.50 ✦ US $4.95

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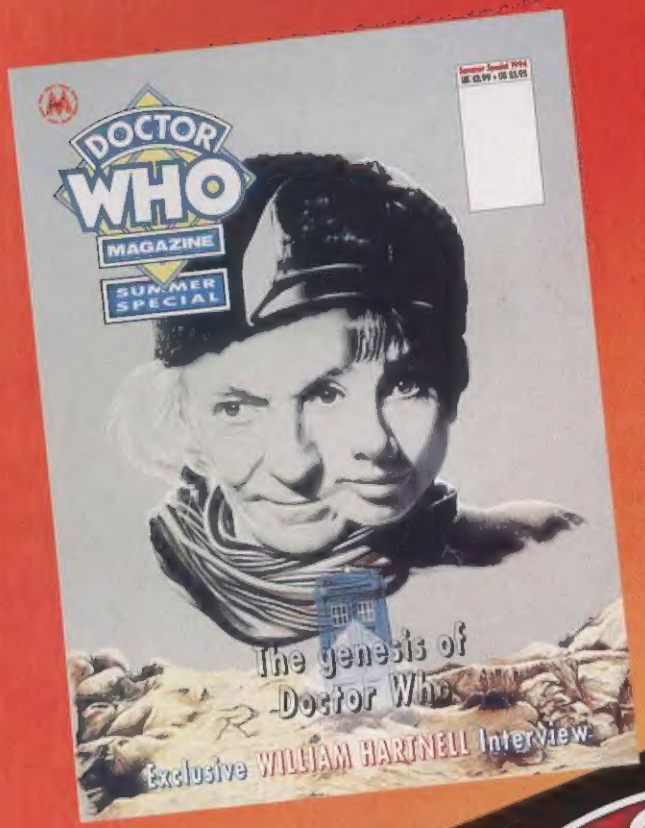

THE SIXTIES

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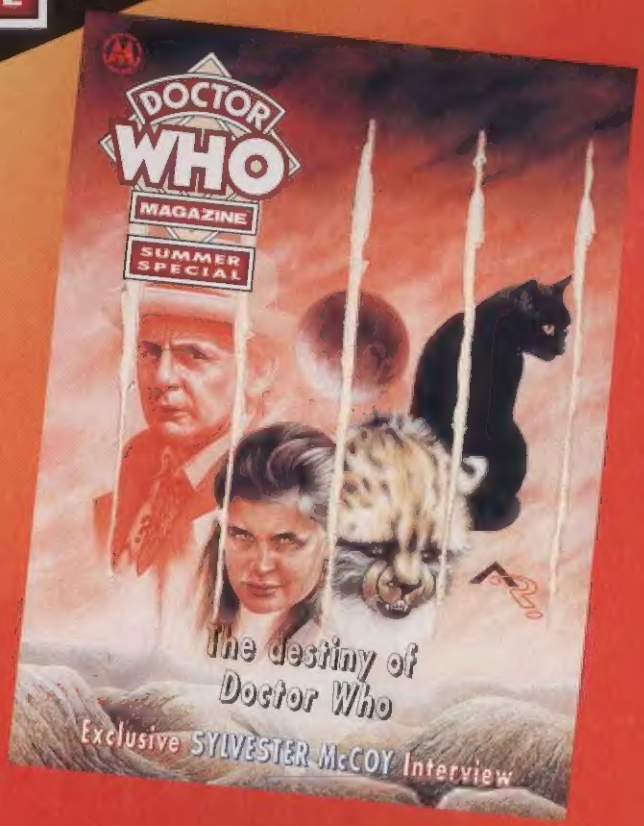

THE NINETIES

Editor
Gary Russell

Assistant Editor
Marcus Hearn

Designer
Gary Gilbert

Consultants
John Ainsworth
David Auger
Richard Landen
Matthew Pereira
Andrew Pixley
Stephen J Walker

Front Cover
Colin Howard

Production
Julie Pickering
Mark Irvine

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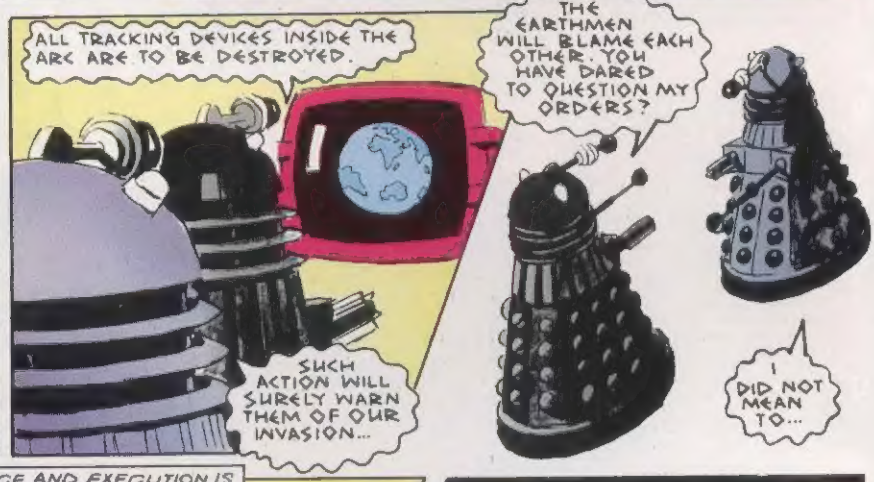
I have always wanted to read all the old *TV Century 21* strips featuring the Daleks in one go. Over the years they have been available in various formats: you could either track down the very expensive originals (all one-hundred and four of them); the old World Distributors' *Dalek Annuals* which reprinted some of them, albeit with re-touched up first and last panels; or *TV Comic* and Doctor Who Monthly which ran them but in black-and-white and again with often brutally cropped opening and closing panels. In Doctor Who Magazine Issue 180, Marvel began presenting them as they were originally printed, but this was a slow process. Even with their move to Doctor Who Classic Comics something still wasn't quite right.

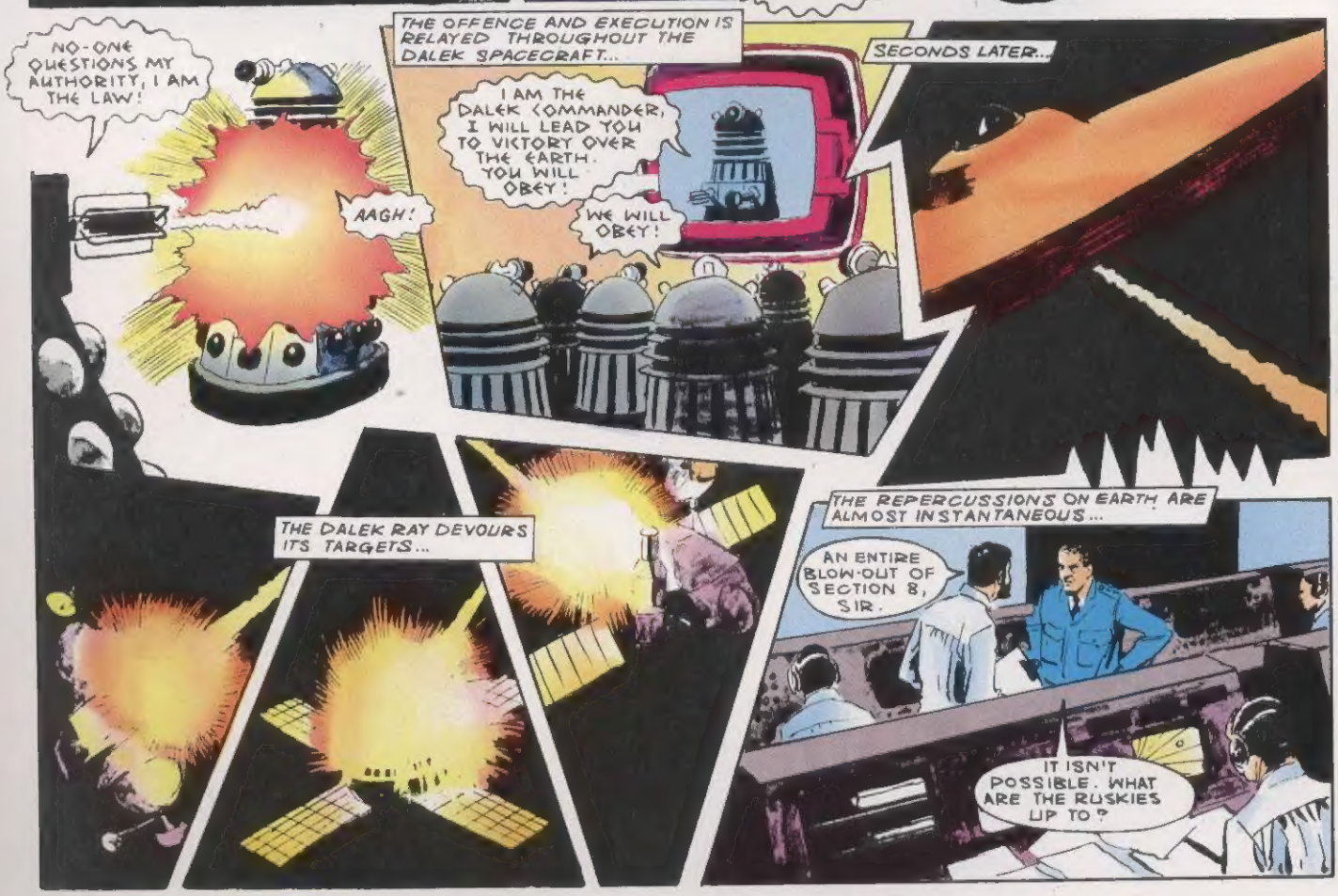
Now we're very proud to be able to offer you the chance to see the entire story in one volume – *The Dalek Chronicles*, a special magazine available next month. Ron Turner, who so beautifully painted a majority of the original episodes has painted a magnificent brand-new wraparound cover, getting as many of his favourite characters and images as possible into the piece.

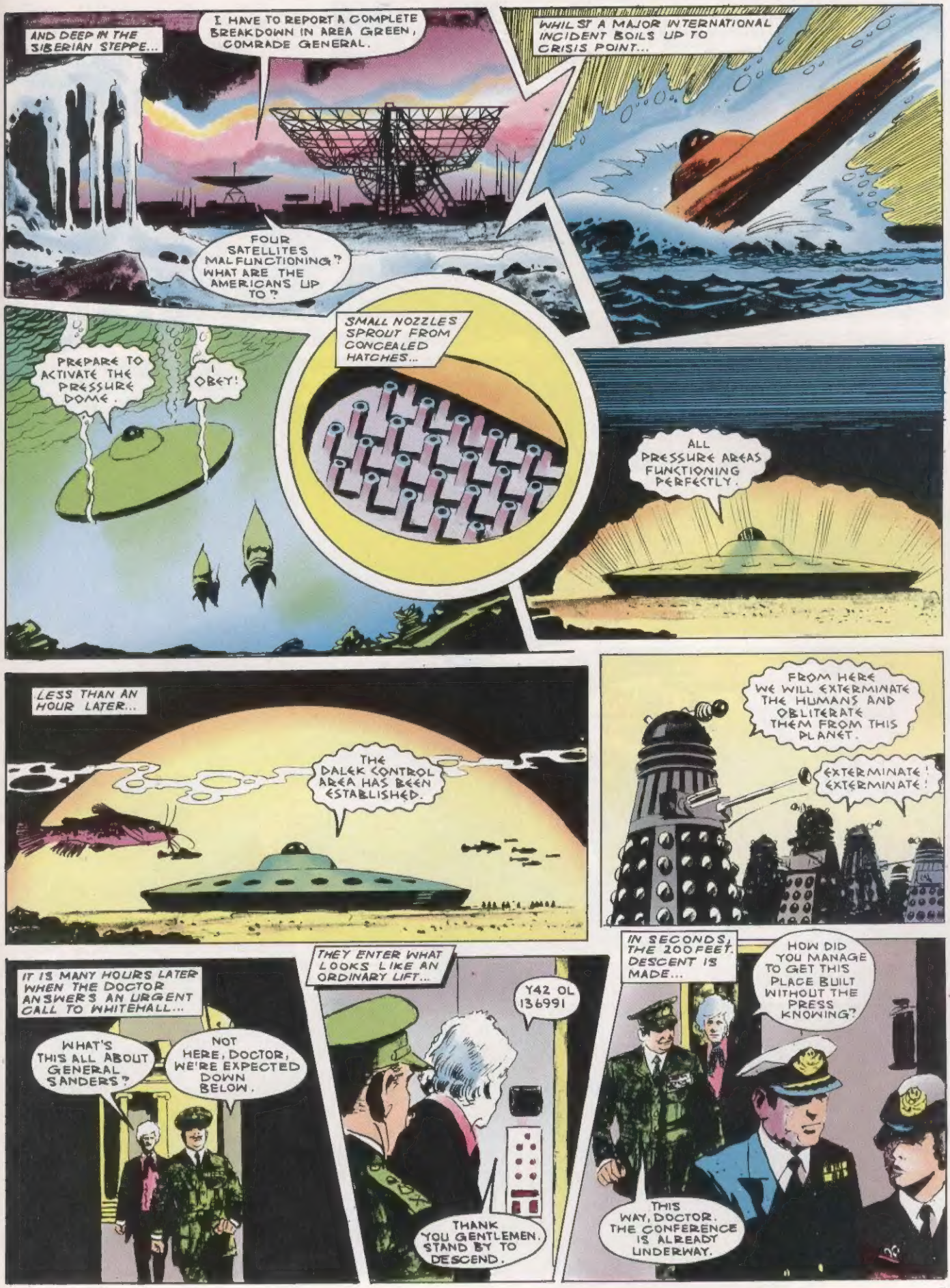
So if you've longed to see the Daleks' original genesis, as created by Terry Nation, David Whitaker, Alan Fennell and Richard Jennings. Or Whitaker and Eric Eden's stunning Dalek attack on Phryne. Or even Whitaker and Turner's Dalek/Mechanoid war, where robot 2K intervenes, well here's your chance. Every episode has been gathered together, in full colour, to make this a unique collectors' edition to treasure At last, the Dalek chronicles are complete.

Gary

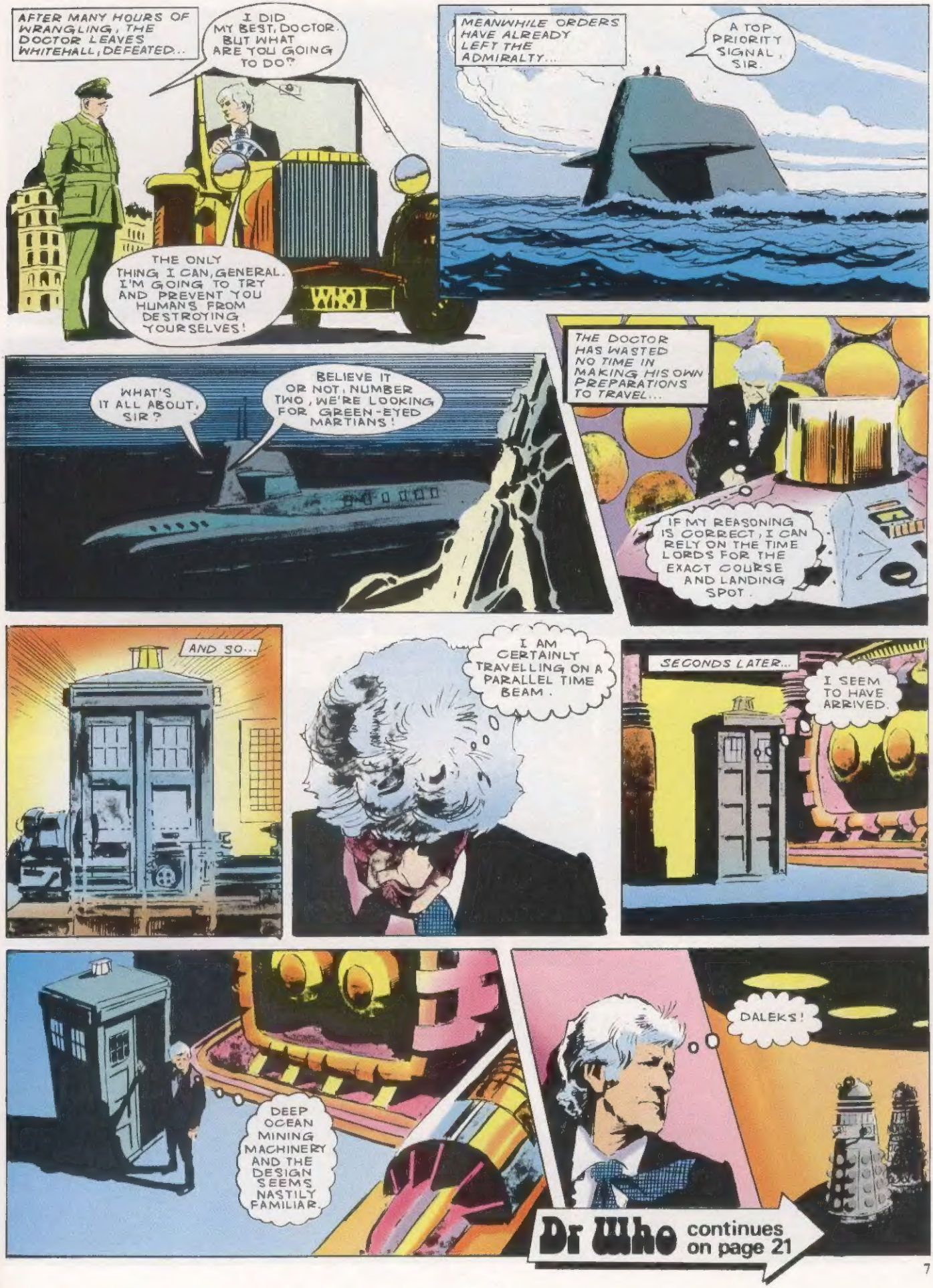
The threat from beneath DR. WHO






AND DEEP IN THE SIBERIAN STEPPE...
I HAVE TO REPORT A COMPLETE BREAKDOWN IN AREA GREEN, COMRADE GENERAL.
FOUR SATELLITES MALFUNCTIONING? WHAT ARE THE AMERICANS UP TO?
WHILST A MAJOR INTERNATIONAL INCIDENT BOILS UP TO CRISIS POINT...
PREPARE TO ACTIVATE THE PRESSURE DOME.
I OBEY!
SMALL NOZZLES SPROUT FROM CONCEALED HATCHES...
ALL PRESSURE AREAS FUNCTIONING PERFECTLY.
LESS THAN AN HOUR LATER...
THE DALEK CONTROL AREA HAS BEEN ESTABLISHED.
FROM HERE WE WILL EXTERMINATE THE HUMANS AND OBLITERATE THEM FROM THIS PLANET.
EXTERMINATE! EXTERMINATE!
IT IS MANY HOURS LATER WHEN THE DOCTOR ANSWERS AN URGENT CALL TO WHITEHALL...
WHAT'S THIS ALL ABOUT GENERAL SANDERS?
NOT HERE, DOCTOR, WE'RE EXPECTED DOWN BELOW.
THEY ENTER WHAT LOOKS LIKE AN ORDINARY LIFT...
Y42 OL 136991
THANK YOU GENTLEMEN. STAND BY TO DESCEND.
IN SECONDS, THE 200 FEET DESCENT IS MADE...
HOW DID YOU MANAGE TO GET THIS PLACE BUILT WITHOUT THE PRESS KNOWING?
THIS WAY, DOCTOR. THE CONFERENCE IS ALREADY UNDERWAY.

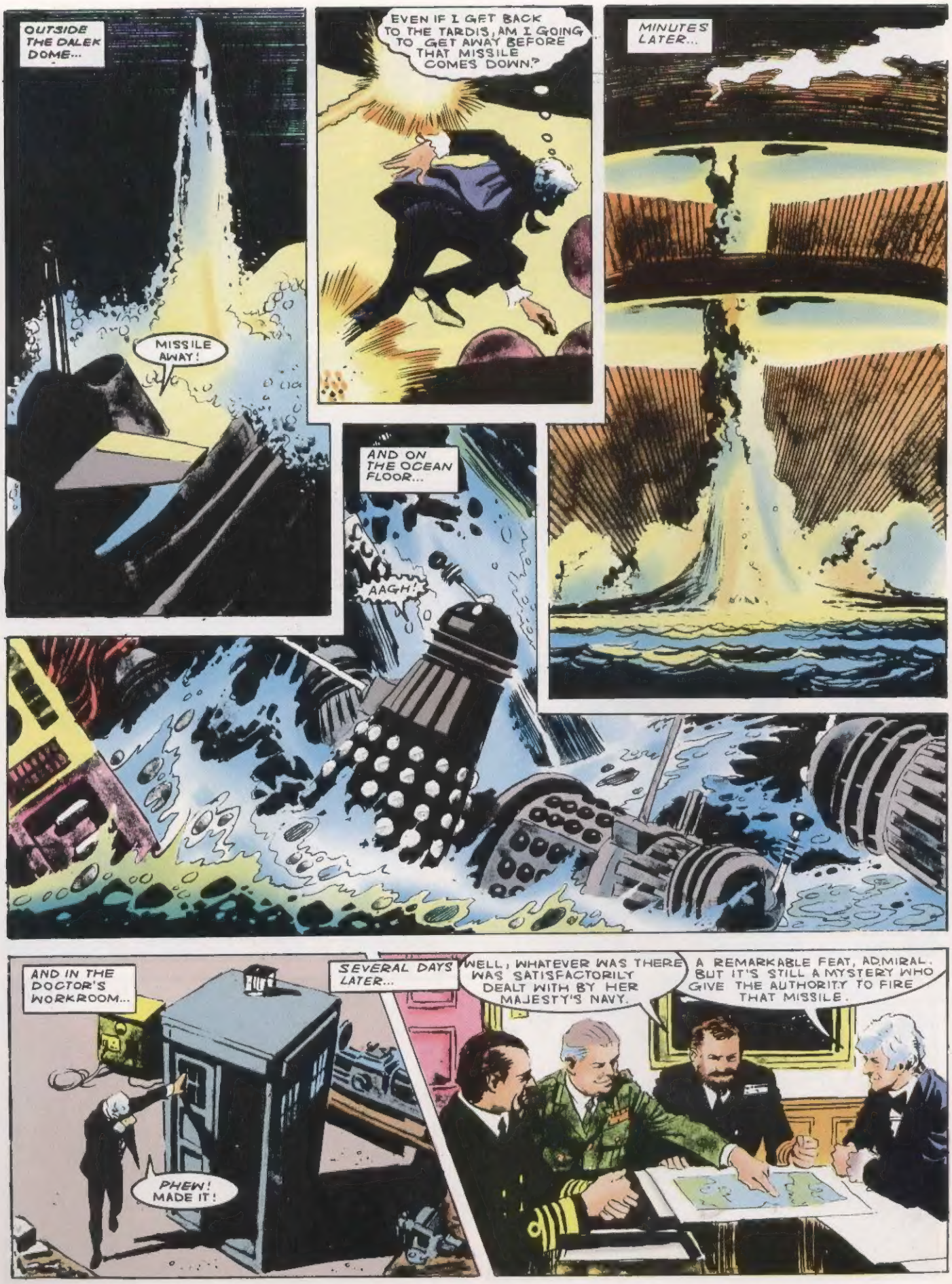
SOON...
IT IS QUITE CLEAR TO HER MAJESTY'S NAVY. THE RUSSIANS HAVE NUCLEAR-ARMED SATELLITES ORBITING THE GLOBE!
IT IS OBVIOUS THAT ONE OF THESE WEAPONS MALFUNCTIONED, OR WAS PURPOSELY DETONATED...
THIS DATA DOES NOT SUPPORT YOUR THEORY, ADMIRAL.
SUCH A WEAPON, PRAISE BE, HAS NOT BEEN INVENTED ON THIS PLANET THAT COULD OBLITERATE SUCH A VAST AREA.
FIRSTLY, THERE IS NO SPACE DEBRIS. IF ONE OF THESE CENTRAL SATELLITES EXPLODED, IT WOULD NOT COMPLETELY ATOMISE THOSE FURTHER MOST AWAY FROM IT!
THIS DATA IS FAR FROM COMPLETE, I NEED MORE MATERIAL TO MAKE AN EXACT ASSESSMENT.
YOU MEAN YOU KNOW WHAT IT IS?
THERE'S LITTLE DOUBT ABOUT IT, GENTLEMEN. THIS WAS THE HANDIWORK OF SOME ALIEN BEING.
A FEW HOURS LATER...
YES, DOCTOR, AN EXCEPTIONALLY LARGE METEORITE CAME DOWN SOMEWHERE IN THE PACIFIC YESTERDAY.
THE BODY CAME DOWN HERE. IT MUST HAVE DECELERATED, OR ITS VOLUME WOULD HAVE CAUSED A TIDAL WAVE.
IT ALL SOUNDS RATHER FANCIFUL TO ME.
WE SHOULD INFORM THE AMERICANS IMMEDIATELY!
AND MAKE OURSELVES A LAUGHING STOCK, ON THIS FELLOW'S SAY SO!
FELLOW? SAY SO?



Dr Who continues on page 21

Dr Who
part two
THEN...
EMERGENCY! ENEMY CRAFT APPROACHES!
THAT'LL BE ADMIRAL DUNSFORD'S ILL-FATED SUBMARINE. I MUST FIND THE CONTROL AREA.
AN EARTH UNDERSEA VESSEL, WE SHALL CAPTURE IT.
AND IN THE DALEK CONTROL ROOM...
CAPTURE IT!
WHAT DO YOU MAKE OF THAT, SIR?
THE H.M.S. PANDORA HAS ALSO MADE A SITING...
COULD BE A DEPTH ILLUSION. TAKE HER IN CLOSER, NUMBER TWO!
THE ENGINES ARE LOSING POWER, SIR.
REVERSE FULL POWER!
BUT SUDDENLY...
IT'S NO GOOD. THE SHIP'S UNDER SOME OTHER CONTROL!
NO-ONE INTERFERES WITH THE ROYAL NAVY-WE'LL SEE ABOUT THAT!
ARM THE FORWARD TORPEDO TUBES. LET'S SEE WHAT THEY MAKE OF THAT!
AAH!
THE NOISE..!
BEFORE THE CAPTAIN'S ORDERS CAN BE CARRIED OUT...
NOT LONG AFTER...
YOU ARE A DALEK SLAVE, YOU WILL OBEY!
I WILL OBEY.
YOU WILL RECEIVE YOUR ORDERS ON THIS FREQUENCY.
IT ALSO GIVES ME A WAY OF GETTING AT THEM.
I UNDERSTAND.

YOU WILL RESPOND TO YOUR SIGNALS AND REPORT NEGATIVE FINDINGS.
I HAVE TO GET TO THAT CONTROL CONSOLE. BUT HOW..?
THE DOCTOR EASES HIMSELF BACK ALONG THE LEDGE...
WHAT I REALLY NEED IS A SMOKESCREEN. AND THESE MIGHT BE THE ANSWER.
THE DOCTOR TAMPERS WITH THE DALEK POWER SUPPLY...
IF I REMEMBER RIGHTLY, THIS PLASTIC OF THEIRS SMOULDERS RATHER WELL.
THAT SHOULD DO VERY NICELY.
THE DOCTOR'S HANDIWORK IS SOON DETECTED...
EMERGENCY! EMERGENCY!
NOW TO GET TO THAT CONSOLE.
COME IN H.M.S. PANDORA. COME IN.
COME ON, ANSWER... OR HAVE I GOT THE WRONG FREQUENCY?
THEN...
WHAT ARE YOUR ORDERS?
LAUNCH POLARIS ON NINETY DEGREE TRAJECTORY AND RETIRE IMMEDIATELY.
EXTERMINATE! EXTERMINATE!
MISSED! BUT YOU'VE DONE ONE JOB FOR ME.
BUT THE DOCTOR'S PRESENCE HAS BEEN DETECTED...


OUTSIDE THE DALEK DOME...
MISSILE AWAY!
EVEN IF I GET BACK TO THE TARDIS, AM I GOING TO GET AWAY BEFORE THAT MISSILE COMES DOWN?
MINUTES LATER...
AND ON THE OCEAN FLOOR...
AAGH!
AND IN THE DOCTOR'S WORKROOM...
PHEW! MADE IT!
SEVERAL DAYS LATER...
WELL, WHATEVER WAS THERE WAS SATISFACTORILY DEALT WITH BY HER MAJESTY'S NAVY.
A REMARKABLE FEAT, ADMIRAL. BUT IT'S STILL A MYSTERY WHO GAVE THE AUTHORITY TO FIRE THAT MISSILE.

FRAME COUNT

A chronological list of all the back up strips featured in Marvel's on-going Doctor Who publishing programme from 1979 to date . . .

DOCTOR WHO WEEKLY

The Return of the Daleks	Issues1- 4
Throwback The Soul of a Cyberman	Issues 5 - 7
The Final Quest	Issue 8
The Stolen Tardis A Tale of the Time Lords	Issues 9 - 11
K-9's Finest Hour	Issue 12
Warlord of the Ogrons	Issues 13 - 14
Deathworld	Issues 15 - 16
Abslom Daak . . . Dalek Killer	Issues 17 - 20
Twilight of the Silurians	Issues 21 - 22
Ship of Fools	Issues 23 - 24
The Outsider	Issues 25 - 26
Star Tigers	Issues 27 - 30
Yonder . . . The Yeti	Issues 31 - 34
Black Legacy	Issues 35 - 38
Business as Usual	Issues 40 - 43

DOCTOR WHO

Star Tigers	Issues 44 - 46
Star Death	Issue 47
The Touchdown on Deneb 7	Issue 48
Voyage to the Edge of the Universe	Issue 49
Crisis on Kaldor	Issue 50
4-D War	Issue 51
The Greatest Gamble	Issue 56
Black Sun Rising	Issue 57
Skywatch-7 (Part 1)	Issue 58
The Gods Walk Among Us	Issue 59
Devil of the Deep	Issue 61
The Fires Down Below	Issue 64

DOCTOR WHO MAGAZINE

Conflict of Interests	Issue 183
The Cybermen	Issue 215 - ?

DOCTOR WHO WINTER SPECIAL (1981)

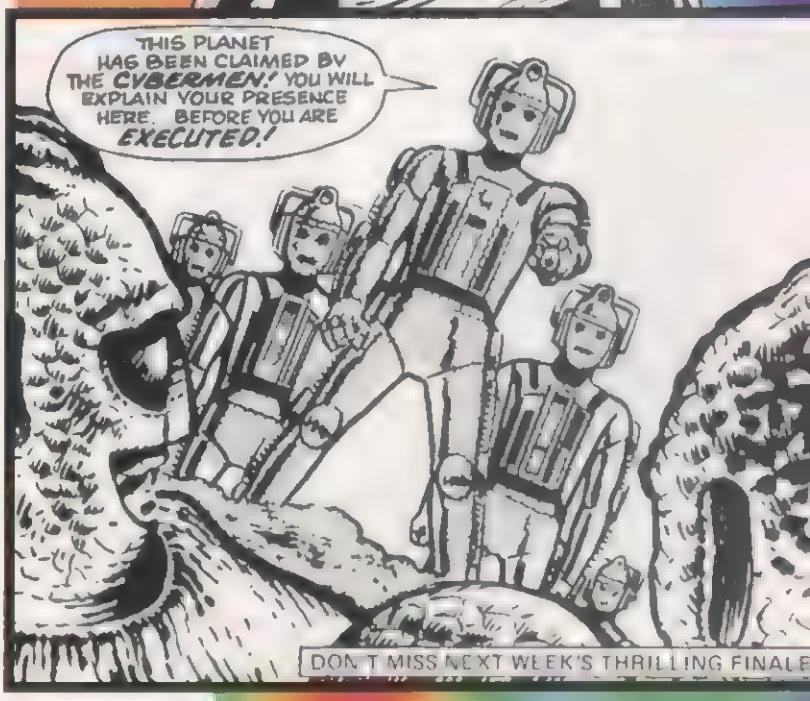
Minatorius
Skywatch-7 (Part 2)

DOCTOR WHO SUMMER SPECIAL (1982)

The Fabulous Idiot
A Ship Called Sudden Death

DOCTOR WHO MAGAZINE HOLIDAY SPECIAL (1992)

City of Devils



BEHIND THE FRAME

Some of the most popular comic strips were those that appeared at the back of Marvel's old Doctor Who Weekly. Known, perhaps obviously, as the back-up strips and not featuring the Doctor in any prominent role, the stars were the myriad monsters that had proved popular over the years. As Doctor Who Classic Comics begins to irregularly reprint those strips, John Ainsworth takes a look at the background to these frequently overlooked tales of terror . . .

When Dez Skinn created **Marvel's Doctor Who Weekly** back in 1979, his intention was that the main *Doctor Who* strip would, for the most part, pit the Doctor against totally new villains and creatures. However, Skinn was not insensitive to the fact that *Doctor Who* fans were very keen to see established characters and monsters from past television programmes in new situations. In 1979 this desire was greater than ever as, at that time, television adventures featuring old enemies were a rare occurrence; from Seasons Thirteen to Seventeen, only three stories had featured opponents that the Doctor had faced before.

To satisfy this longing, Skinn created a secondary, 'back-up' comic strip which would run concurrently with the main *Doctor Who* strip but have no direct link with it. The Doctor would not be featured as a character but would introduce the stories *a la* Roald Dahl. Each serialised adventure would feature one of the Doctor's more popular adversaries who would be opposed by an originally created character or group of characters.

Skinn's original plans to keep the main *Doctor Who* strip a totally in-house production had been put aside when Dave Gibbons was brought on board as the main artist. However, his similar plans for the back-up strip remained true, at least to begin with. The writer was Steve Moore and the task of illustrating his scripts was shared between David Lloyd and Steve Dillon.

The choice of old monster for the very first back-up strip was of course an obvious one. *Return of the Daleks* occupied the final four pages of the first four issues of *Doctor Who Weekly* and was drawn by Lloyd. Although a good enough story in its own right, the Daleks were used very much as gun wielding machines who said "exterminate" and nothing new was learnt about them. Many copies of Issue 4 had their final strip pages reversed, adding confusion to the strip's denouement for some readers.

Moore was evidently far more intrigued by the Cybermen who featured in the following four-part adventure, *Throwback, The Soul of a Cyberman* which introduced readers to Kroton, a Cyberman with emotions. Moore's intention was to show how soulless the Cybermen really were by contrasting them with a Cyberman who did have feelings. However, as good as the central concept was, Moore's handling of the Cybermen was a little at odds with the precedents set by the television series.

The first instalment of *Throwback, The Soul of a Cyberman* was illustrated by Paul Neary. Although down to do the subsequent parts, Neary's work at Marvel was increasing and he relinquished the chores to sixteen year-old Steve Dillon.

The following adventure, *The Final Quest* was a one-part story that told of a Sontaran called Katsu's ill fated search for the ultimate weapon against which there is no defence. Once again, Neary provided the art.

Issues 9 to 11 used the Time Lords as a backdrop in *The Stolen Tardis A Tale of the Time Lords*. The reptilian Sillarc steals a TARDIS and is chased through time by the young Plutar.

There is only the vaguest of similarities between Steve Dillon's depiction of the Time Lords and their appearance on television. It is interesting though that his illustration of a TARDIS is almost identical with the appearances of the TARDISes and SIDRATs in the television adventure, *The War Games*.

Prior to his appearance in the main strip, K9 got his own one-part adventure in Issue 12's *K-9's Finest Hour*, an obvious sign of the mechanical mutt's popularity. This strip was to be the last of the back-ups to be illustrated by Paul Neary.

The two-part *Warlord of the Ogrons*, drawn by Dillon, followed in Issues 13 and 14. A scientist visits the planet of the Ogrons, last seen in the television adventure *Frontier in Space*, and surgically augments the brain of an Ogron called Gnork.

David Lloyd finally returned to the back-up strip in Issues 15 and 16 to illustrate *Deathworld* where the Ice Warriors battle the Cybermen on the planet Yama-10.

The four-part story that commenced in Issue 17 presented what was to prove to be the most popular original character to come out of the strips, *Abslom Daak . . . Dalek-Killer* – the name of the story as well as the character. Moore's Daak, drawn by Dillon, could not have been more removed from the stereotypical but frequently bland do-gooders that inhabit the *Doctor Who* universe. A thorougly unpleasant man, the heavy-drinking Daak was convicted on twenty-three charges of murder, pillage, piracy and massacre in the opening frame of the first instalment. A violent man of action, Daak was a sort of space-age Conan and was very reminiscent of the of the heroes found in the rival comic, *2000 AD*. Although the Daleks featured in the strip, they were only there as cannon fodder for Daak to wade through with his chain sword. There was no doubt that Daak was playing centre stage.

The character would prove to be enduring and popular enough to return in several future back-up strips. In 1989, Daak was revived and formed an uneasy alliance with the Seventh Doctor against the Daleks in the main *Doctor Who* strip story *Nemesis of the Daleks*. At about the same time, this strip and several of the Daak back-up strips along with some new material were published together as an *Abslom Daak . . . Dalek Killer* graphic novel. Daak was even featured on a record given away with an issue of **Doctor Who Magazine**, a true sign that he was an established cult hero. Despite the fact that Daak was apparently killed at the close of *Nemesis of the Daleks*, he was to return in the 1993 sequel story, *Emperor of the Daleks*. At this point in time, strong ties between **Marvel**'s *Doctor Who* strip and Virgin Books' series of original *Doctor Who* fiction were being forged. The most blatant evidence of this was Daak's appearance as a main character in Peter Darvill-Evans' novel *Deceit*.

Twilight of the Silurians was a two-part story that appeared in Issues 21 and 22. This adventure is an example of the back-up strip at its best. The story was based on many of the facts that were related in both the television serial and novelisation of *Doctor Who and the Silurians*. Set on prehistoric Earth, it related the cause of the Silurians' self-imposed hibernation and showed the ape-like mankind's first steps towards supremacy.

Kroton had proved such a popular and interesting character that he was brought back in the two-part *Ship of Fools* in Issues 23 and 24. This rather blatant plagiarising of *The Flying Dutchman* legend was only saved by the engaging naivete of Kroton himself.

In Issues 25 and 26 Sontaran warrior, Skrant, lands on a mediaeval world and enlists the aid of an astrologer to aid him in his conquest.

Abslom Daak returned in the four-part *Star Tigers* in Issue 27, illustrated by Dillon but written by Lloyd, his first and last back-up script. Daak quickly teams up with the renegade Draconian, Salander and sets off in his new ship, the 'Kill Wagon' to find a crew and kill more Daleks.

Issue 31 of **Doctor Who Weekly** saw the back-up strip reduced from four pages to two. *Yonder . . . The Yeti* saw the return of the Doctor's furry foes but sadly, was little more than a retread of the original television Yeti tale *The Abominable Snowmen*.

The Cybermen returned once again in *Black Legacy* which was the first of several back-up strip written by Alan Moore. The four-part adventure appeared in Issues 35 to 38. Alan Moore's Cybermen were even more at odds with their television counterparts than in the stories penned by Steve Moore. Positively brimming over with cyber-emotions, one even screams in terror and utters the spectacular oath 'Blood of my ancestors!'

There was no back-up strip in Issue 39 but it returned in Issue 40 with another four-part story, *Business as Usual*, with the Autons cast as the villains. Unfortunately, Alan Moore's second strip was rather less impressive than *Black Legacy*. Like *Yonder . . . The Yeti*, the story proved to be only a slight variation on the the first televised Auton adventure, *Spearhead from Space*. In 1992, *Business as Usual* was one of the strips chosen to fill the void left by the incomplete *Evening's Empire* strip. The original artwork was borrowed back from David Lloyd and was re-lettered. The reason for the relettering was that then editor John Freeman, had slightly re-written the script. This in turn had become necessary because the strip was now being printed as one long story rather than in four seperate episodes. Freeman's rewrites removed the recap dialogue from the beginning of each episode and gave the story a smoother flow. In addition, a likeness of Sylvester McCoy's Seventh Doctor was used to

introduce the tale rather than Tom Baker as the fourth incarnation.

As **Doctor Who Weekly** became the monthly **Doctor Who** with Issue 44, the back-up strip returned to its original format of four pages. The new look publication kicked off with the second *Star Tigers* adventure, this time written by Moore. Over the next three Issues, Daak and Salander were joined by an Ice Warrior called Harma and an old 'acquaintance' of Daak's, Mercurius. Shortly before the publication of the penultimate instalment of this *Star Tigers* story, it seemed that Terry Nation was about withdraw the rights to use his Daleks. To avoid any awkwardness, the finished art and lettering was revised, replacing the Daleks with Kill-Mechs, totally original creations. Ironically, it soon transpired that Nation had no such intentions and consequently, Daak was seen slaying Daleks once more in his final back-up strip appearance in Issue 46.

Star Tigers also marked two other departures. Firstly it was the final back-up strip to be illustrated by Steve Dillon who was now committed to working on *2000AD*. Secondly, it was to be the last of the regular serialised back-up strips in **Doctor Who.** From now on, every story except one would be a complete adventure in each issue.

Issue 47's *Star Death* was the first of three sporadically linked stories which together comprise Alan Moore's most significant contribution to **Doctor Who**. It was also the first to be drawn by Steve Dillon's successor, established strip artist John Stokes.

For *Star Death* Moore drew on the history of the Time Lords that had so often been hinted at and referred to in the television series. Each of the three instalments would chronicle an event that would prove to be significant in the development of the Time Lord race. Although the legendary Rassilon makes an appearance of sorts in this first tale, Moore created a group of entirely original characters to relate the history of the Time Lords as he saw it. In *Star Death* we learn how the Gallifreyans became lords of time and how the unfortunate Omega apparently lost his life in the process.

Paul Neary returned to the back-up strip as a writer with two consecutive tales. The first, in Issue 48, was a rather whimsical episode entitled *The Touchdown on Deneb 7* and once again featured the intrepid K9. Suffering from an electronic brainstorm, K9 sets out alone and encounters a bizarre group of bureaucratic robots.

Issue 49's *Voyage to the Edge of the Universe* featured the Dæmons as its central characters. A Dæmon starship travels to the edge of space and makes a most surprising discovery. Curiously, the Dæmon captain is named Azal which was also the name of the ill-fated Dæmon encountered by the Third Doctor in *The Dæmons*. Perhaps all Dæmons are called Azal?

For the celebratory 50th Issue of **Doctor Who**, Steve Moore revived the popular neo-georgian robots from the television adventure, *The Robots of Death*. Set on the sand world of Kaldor, the story explored the popular science-fiction theme of robot supremacy over their human masters and added a nasty twist in the tale.

Alan Moore continued his history of the Time Lords with Issue 51's *4-D War* which was set twenty years after the events related in *Star Death*. A segment of the story takes place in the time vortex itself and was superbly depicted by David Lloyd who painted the scenes in wash rather than normal line illustration.

After *4-D War*, the back-up strip took a break of several issues from **Doctor Who**. By now the magazine had evolved in to a more adult, feature-based publication and the less popular comic strip pages were actually more expensive to produce than text. Although several more back-up stories would be published in the future, the writing was already on the wall.

The Greatest Gamble heralded the return of the back-up strip in Issue 56 and brought with it a new artist, Mike McMahon (who was to provide some of the most controversial comic strip art for the main *Doctor Who* strip only two issues later with *Junkyard Demon)* and a new writer, John Peel. Peel was a friend of Jeremy Bentham who was then acting as consultant on both the comic strips and the magazine in general. Peel was as familiar with *Doctor Who* lore as Bentham and had been pursuing a career as a writer for some time. This combination made him an ideal candidate for the comic strip. *The Greatest Gamble* was set in the interesting locale of a Mississippi showboat and centred on the twisted games of the Celestial Toymaker.

The following Issue featured the final instalment of Alan Moore's Time Lord saga, entitled *Black Sun Rising*. Although this was Moore's last work for **Doctor Who** he would use the character of Wardog from the Time Lord stories in Marvel's *Captain Britain*.

The Zygons and UNIT made an appearance in *Skywatch-7* in Issue 58 which was the first back-up strip not to be complete in one issue since *Star Tigers*. As an unusual marketing ploy, the second and concluding part was published not in the following issue but in the **Doctor Who Winter Special**. The strip was drawn by Mick Austin who would work on the main *Doctor Who* strip in future issues.

The writer of *Skywatch-7* was the then-editor of **Doctor Who**, Alan McKenzie under the pseudonym of Maxwell Stockbridge.

Using the same name, McKenzie also wrote a second story for the **Winter Special** which was illustrated by John Stokes. *Minatorius* told of a rebellious young Time Lord's ill-fated attempted to save an alien civilisation. Subsequently McKenzie would write under both this name and his own on the main *Doctor Who* strip.

The final three back-up strips were all to be written by John Peel. *The Gods Walk Among Us* in Issue 59 told of how a Sontaran warrior had become trapped in an Egyptian tomb. This back-up strip was also the last to be drawn by David Lloyd.

Issue 61's *Devil of the Deep* combined a tale of 17th Century piracy with the Sea Devils.

The Fires Down Below brought the regular back-up strips to a close with a story of how a UNIT platoon discovered the Dominators at work with their robot Quarks deep within a volcano. Like *Business as Usual*, this adventure was later reprinted, in Issue 181, to help fill the gap left by *Evening's Empire*. Changing moods and economics had conspired to seal the fate of the back-up strips and from Issue 65 onwards, the main *Doctor Who* strip would be the only regular comic strip featured in the magazine.

However, there have been a few other instances when *Doctor Who*-based strips not featuring the Doctor have been published. Doctor Ivan Asimoff and the Freefall Warriors had both been featured in main *Doctor Who* strip *Doctor Who and the Freefall Warriors*. Asimoff and the Warriors were each given their own strip story in the 1982 **Doctor Who Summer Special**. Asimoff starred in *The Fabulous Idiot* and the Warriors in *A Ship Called Sudden Death*.

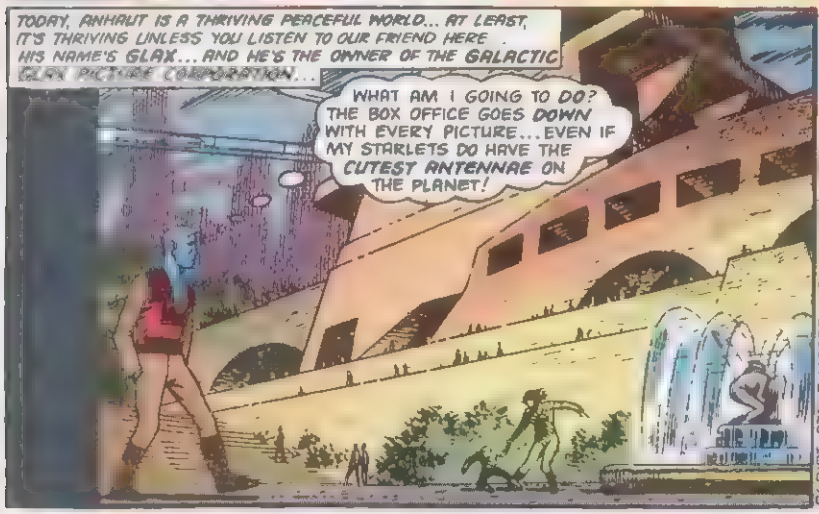
Along with the reprints that took the place of the delayed *Evening's Empire* was a new adventure featuring a Foreign Hazard Duty team called *Conflict of Interests*. Other FHD teams had already been seen in the main strip and this time were up against the Sontarans. The story appeared on seven pages of Issue 183, was drawn by Richard Whitaker and written by Dan Abnett.

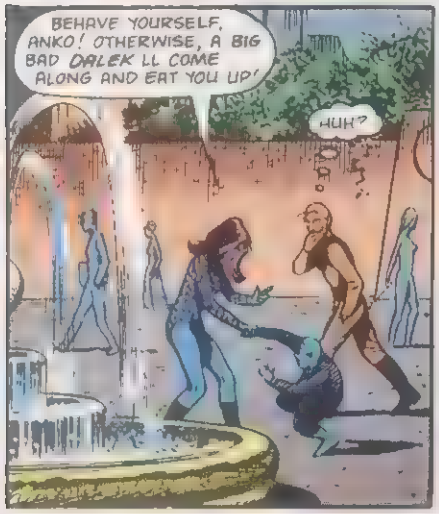
The 1992 **Doctor Who Magazine Summer Special** devoted its entire contents to the subject of one of the Doctor's most popular companions, Sarah Jane Smith. Appropriately, Sarah appeared in an eight page strip of her own called *City of Devils*. The story, by Gary Russell, made use of the format established by the TV special, *K9 and Company*. Sarah was teamed with the robot dog and in the opening frames was seen to still be living at Morton Harwood with Aunt Lavinia. The strip, which was drawn by Vincent Danks took Sarah and K9 to Egypt where they discover a hidden Silurian city.

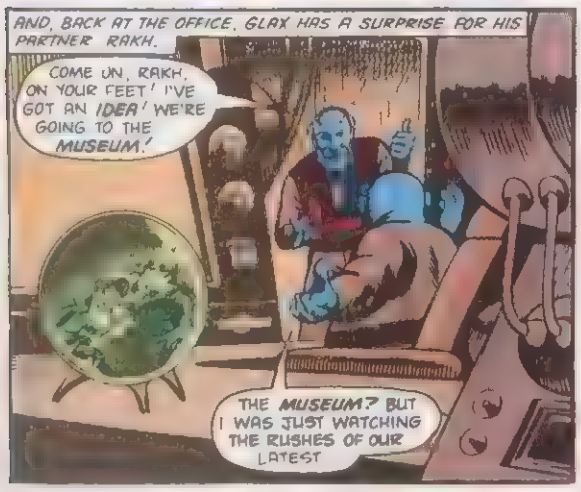
Although considered very much a part of the early years of **Doctor Who Magazine**, the *Doctor Who* back-up strip is about to make something of a comeback. From Issue 215, a new regular strip entitled simply *The Cybermen* will appear each month. Inspired by the *TV Century 21* Dalek chronicles, *The Cybermen*, written by Alan Barnes and drawn by Adrian Salmon, will relate the history of the silver giants prior to their first television appearance in *The Tenth Planet*. Its taken fourteen years, but once again there are now two regular comic strips in **Doctor Who Magazine**.

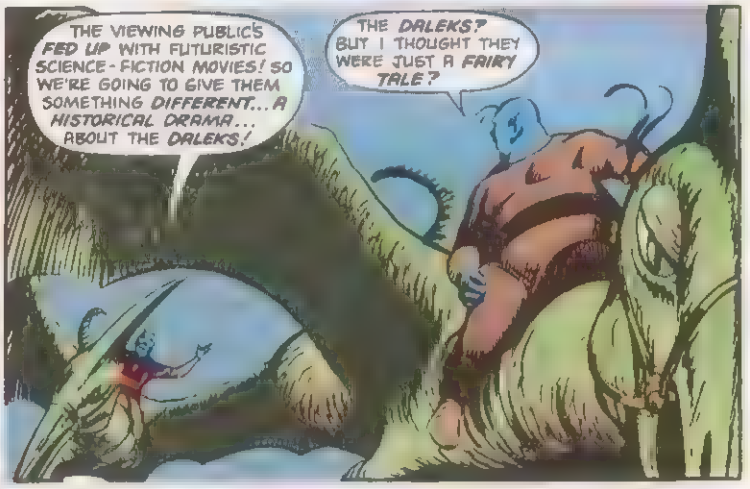
FEW CREATURES CAUSE SUCH UNIVERSAL DREAD AS *THE DALEKS!* THEIR RAIDING PARTIES HAVE APPEARED THROUGHOUT TIME AND SPACE, RAMPAGING AND CONQUERING... AND ONCE, *LONG AGO*, THEY LANDED ON *ANHAUT*... BUT THINGS TURNED OUT A LITTLE DIFFERENTLY DURING...

THE RETURN OF THE DALEKS



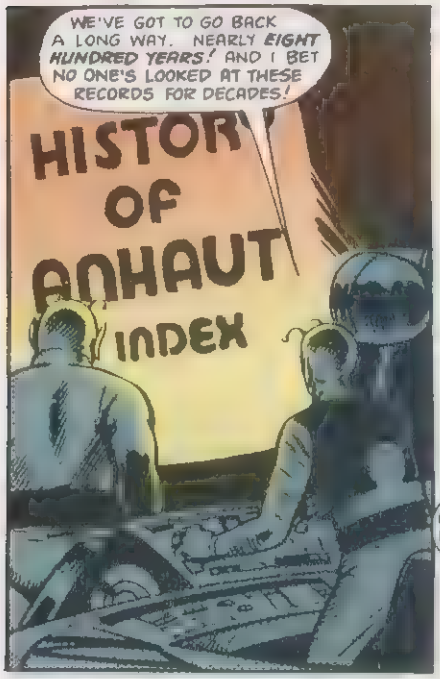




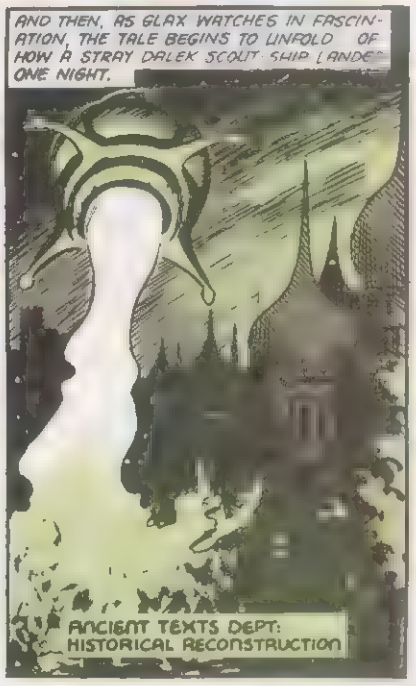


SO WHAT IF THEY ARE FAIRY TALES? THAT'S WHAT WE DEAL IN, REMEMBER?
COME ON, THEY SHOULD HAVE ALL WE NEED IN THE ARCHIVES...

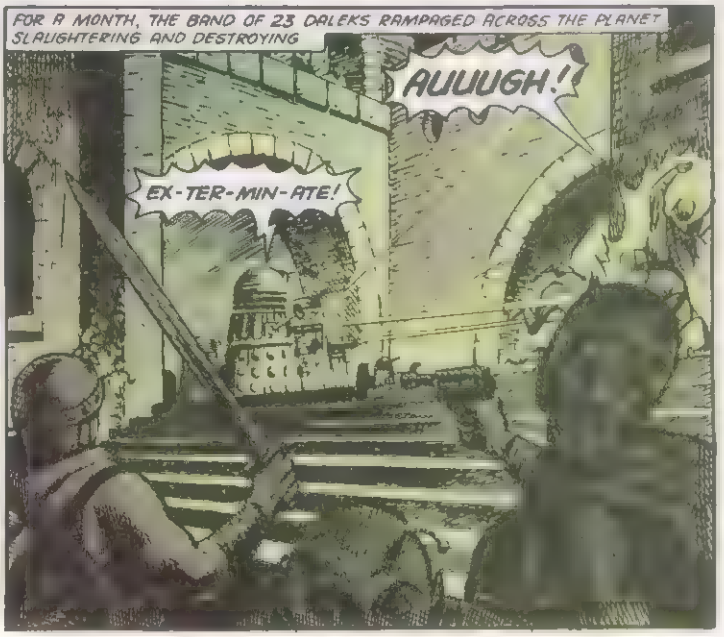
AND WITHIN
I'VE NEVER BEEN IN THIS PART BEFORE.. WHAT ARE THOSE THINGS?
THEY'RE CALLED BOOKS.. IT'S AN ANCIENT SYSTEM OF DATA-STORAGE
FORTUNATELY, THE STUFF WE'RE INTERESTED IN SHOULD BE ON VIEW-FILM...


WE'VE GOT TO GO BACK A LONG WAY. NEARLY EIGHT HUNDRED YEARS! AND I BET NO ONE'S LOOKED AT THESE RECORDS FOR DECADES!
HISTORY OF ANHAUT
INDEX

AH, SO THAT'S WHAT A DALEK LOOKS LIKE!
UGGH! WHAT KIND OF FOUL CREATURE GOES ROUND IN A METAL BODY LIKE THAT?


AND THEN, AS GLAX WATCHES IN FASCINATION, THE TALE BEGINS TO UNFOLD OF HOW A STRAY DALEK SCOUT SHIP LANDED ONE NIGHT.
ANCIENT TEXTS DEPT: HISTORICAL RECONSTRUCTION

GREETINGS, STRANGERS! WE ALWAYS WELCOME PEACEFUL VISITORS TO OUR WORLD! WHAT IS THE PURPOSE OF YOUR VISIT?
EX-TER-MIN-ATE!!


FOR A MONTH, THE BAND OF 23 DALEKS RAMPAGED ACROSS THE PLANET SLAUGHTERING AND DESTROYING
AUUUGH!!
EX-TER-MIN-ATE!

UNTIL FINALLY THE GREAT GENERAL NOR-DIN RAISED AN ARMY... AND DREW THE DALEKS INTO BATTLE IN THE DESOLATE WASTES OF YAKSH...

NO ONE KNOWS WHAT HAPPENED, BUT THE DALEK THREAT WAS ENDED AMID A HOWLING SAND-STORM... AND BOTH THE DALEKS AND NOR-DIN'S TROOPS WERE NEVER SEEN AGAIN..

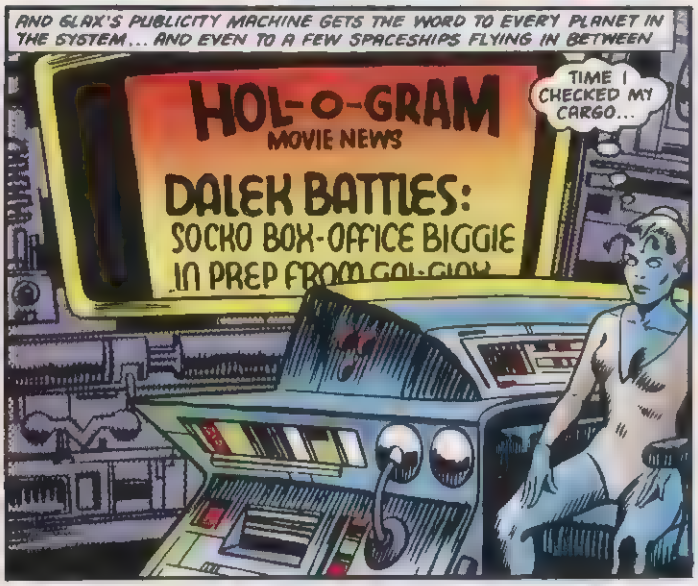
WHAT A FANTASTIC STORY! IT'S IDEAL FOR A MOVIE! AND IT REALLY HAPPENED!
BUT, GLAX.. WE DON'T KNOW HOW IT TURNED OUT IN THE END!

SO, WE CAN MAKE UP SOMETHING FOR THE ENDING! IF NO ONE KNOWS WHAT BECAME OF NOR-DIN... NO ONE CAN SAY WE'RE WRONG ABOUT IT!
I GUESS I'D BETTER START HIRING SOME SCRIPT-WRITERS...

AND SPECIAL-EFFECTS MEN... AND PUBLICISTS... I WANT THIS PUBLICISED THROUGHOUT THE PLANETARY SYSTEM!
MAYBE WE CAN GET HOK NEPO TO PLAY THE ROLE OF NOR-DIN!

I CAN SEE IT NOW! GALACTIC GLAX PRESENTS "DALEK BATTLES": A TRI-DI HOLO-MOVIE... WE'LL DO IT ALL WITH LIVE ACTORS.. NO ROBOTS!

AND IN THE WEEKS THAT FOLLOW, PRODUCTION GETS UNDER WAY.
I'VE DONE IT, GLAX! IT COST ME A MILLION.. BUT I'VE SIGNED HOK NEPO!
GOOD WORK, RAKH! AND I'VE GOT HAR GUGAR UNDER EXCLUSIVE CONTRACT TO DO THE SET DESIGNS..!

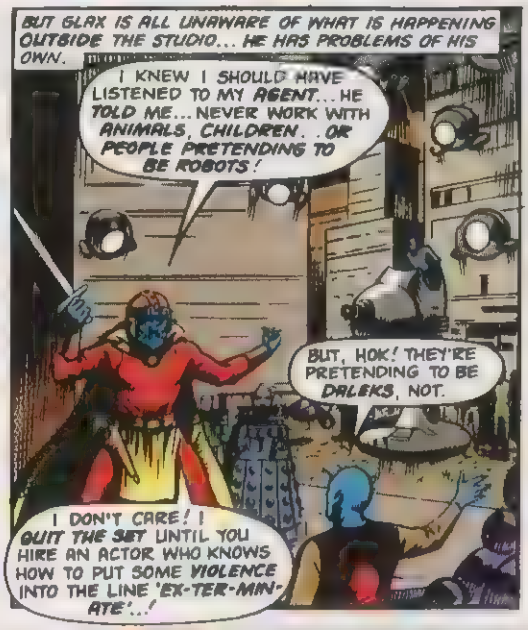

AND GLAX'S PUBLICITY MACHINE GETS THE WORD TO EVERY PLANET IN THE SYSTEM... AND EVEN TO A FEW SPACESHIPS FLYING IN BETWEEN
HOL-O-GRAM
MOVIE NEWS
DALEK BATTLES:
SOCKO BOX-OFFICE BIGGIE
IN PREP FROM GAL-GLAX
TIME I CHECKED MY CARGO...

EVEN TO THE SHIP PILOTED BY THE BEAUTIFUL AND MYSTERIOUS KURY...
SOON, MY MASTERS... SOON WE WILL BE ON ANHAUT...

TOO SOON, PERHAPS, FOR IN A MATTER OF DAYS, KURY HAS REACHED HER DESTINATION...
CARGO OF MACHINE-TOOLS, EH, MISS? WELL, YOUR PAPERS ARE IN ORDER... YOU CAN HIRE GROUND-TRANSPORT DOWN THE HALL...
CUSTOM
HEY, DID YOU SEE THAT GIRL'S EYES? UGH! CREEPY!

AND SOON, AS THE GIGANTIC CARGO-CARRIER ARRIVES ON THE CITY OUTSKIRTS...
HERE! THIS IS THE PLACE...

THEN
NOW, MY MASTERS... NOW YOU ARE FREE TO TAKE YOUR REVENGE...
SKREEK!

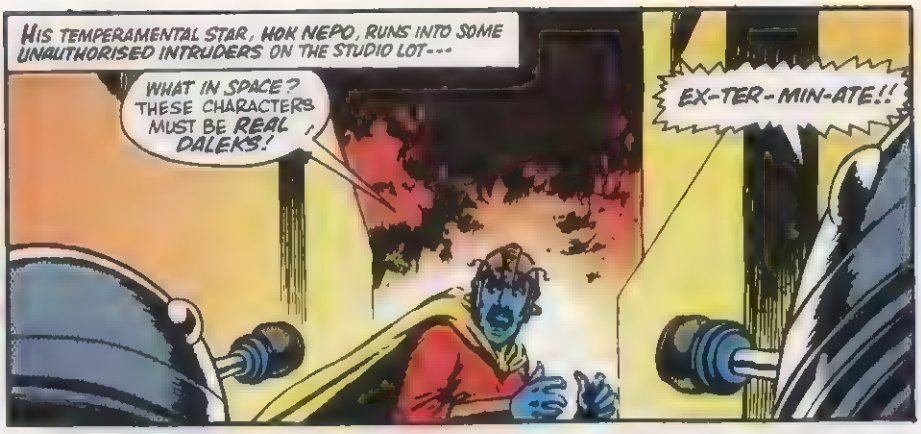

BUT GLAX IS ALL UNAWARE OF WHAT IS HAPPENING OUTSIDE THE STUDIO... HE HAS PROBLEMS OF HIS OWN.
I KNEW I SHOULD HAVE LISTENED TO MY AGENT... HE TOLD ME... NEVER WORK WITH ANIMALS, CHILDREN.. OR PEOPLE PRETENDING TO BE ROBOTS!
BUT, HOK! THEY'RE PRETENDING TO BE DALEKS, NOT.
I DON'T CARE! I QUIT THE SET UNTIL YOU HIRE AN ACTOR WHO KNOWS HOW TO PUT SOME VIOLENCE INTO THE LINE 'EX-TER-MIN-ATE'...!

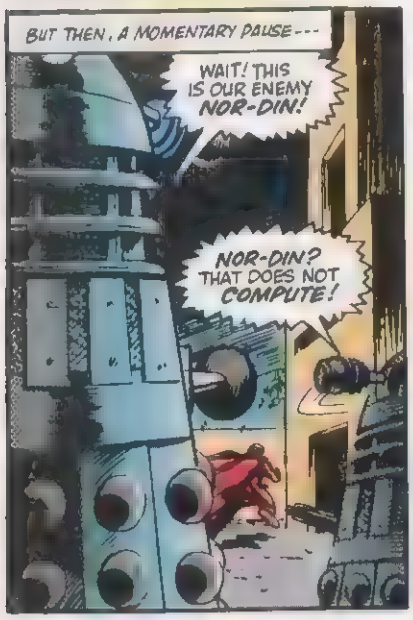
YET AS HOK NEPO WALKS BACK TO HIS DRESSING ROOM... A SURPRISE AWAITS HIM..
HEY, DON'T GET MAD, YOU GUYS... NO NEED TO CHASE AFTER ME!
BESIDES, I THOUGHT THERE WERE ONLY THREE OF YOU...
EX-TER-MIN-ATE!

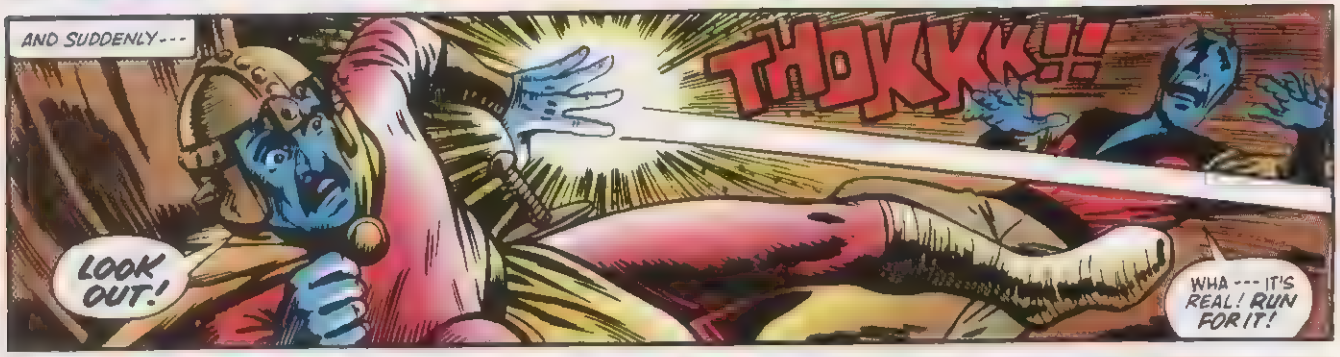
HEY, THAT'S GOOD! THAT'S THE WAY THAT LINE SHOULD BE SPOKEN!
IN FACT, THAT'S SO GOOD IT'S ALMOST REAL!
OH, NOOO!!
EX-TER-MIN-ATE!
EX-TER-MIN-ATE!

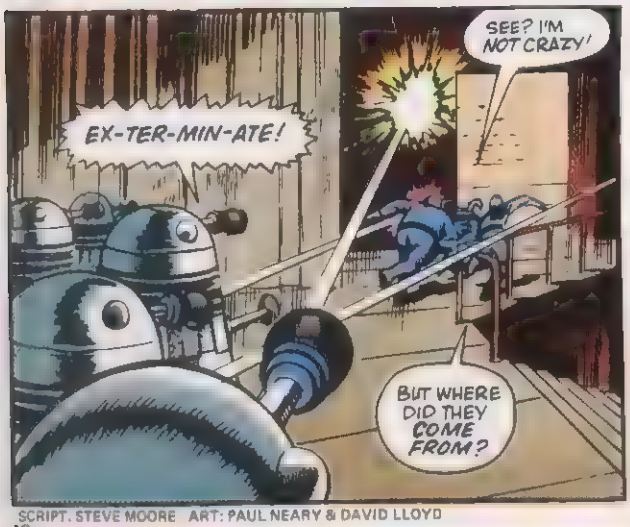
RETURN OF THE DALEKS

800 YEARS AGO, THE PLANET *ANHAUT* WAS RAIDED BY *DALEKS*. NOW, AS *GLAX* THE PRODUCER BEGINS MAKING A HOLOGRAM-MOVIE ABOUT THE INVADERS, AND THEIR DESTRUCTION BY GENERAL *NOR-DIN*---



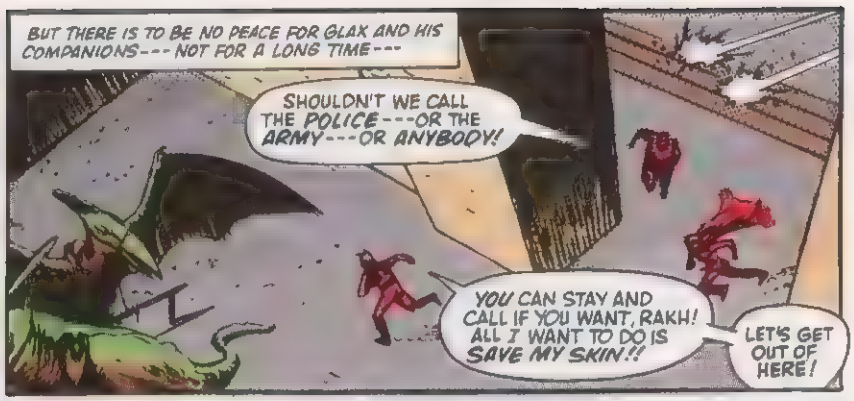


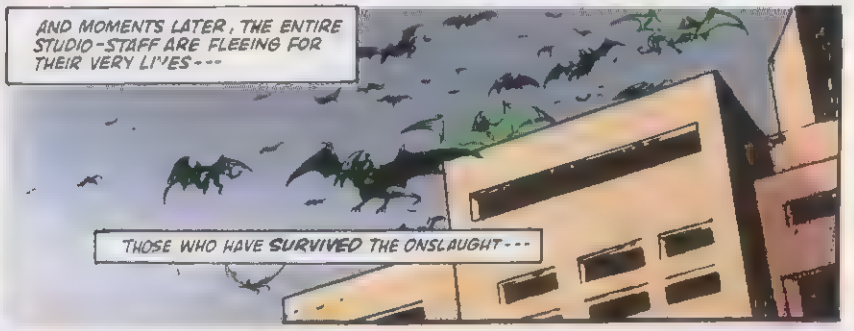


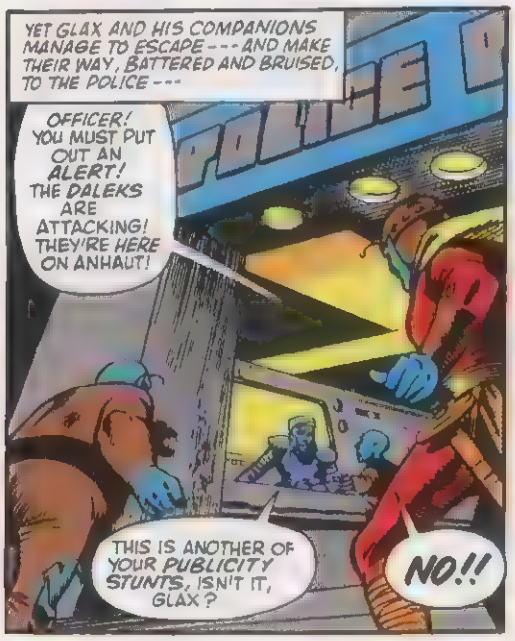


SCRIPT: STEVE MOORE ART: PAUL NEARY & DAVID LLOYD

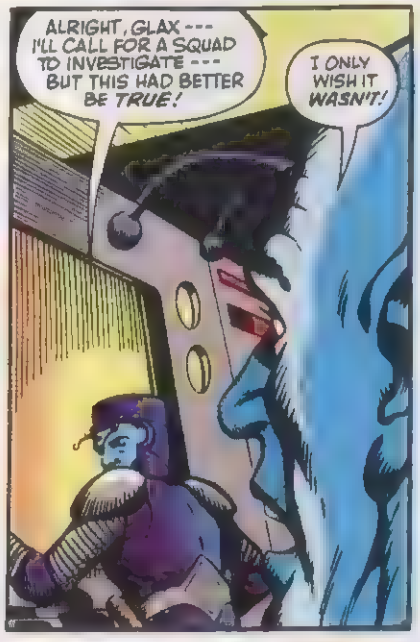
AND WHILE YOU MAKE WAR -- PERHAPS KUAY CAN DISCOVER SOME PEACE ---


BUT THERE IS TO BE NO PEACE FOR GLAX AND HIS COMPANIONS --- NOT FOR A LONG TIME ---
SHOULDN'T WE CALL THE POLICE --- OR THE ARMY --- OR ANYBODY!
YOU CAN STAY AND CALL IF YOU WANT, RAKH! ALL I WANT TO DO IS SAVE MY SKIN!!
LET'S GET OUT OF HERE!


AND MOMENTS LATER, THE ENTIRE STUDIO-STAFF ARE FLEEING FOR THEIR VERY LIVES ---
THOSE WHO HAVE SURVIVED THE ONSLAUGHT ---


YET GLAX AND HIS COMPANIONS MANAGE TO ESCAPE --- AND MAKE THEIR WAY, BATTERED AND BRUISED, TO THE POLICE ---
POLICE
OFFICER! YOU MUST PUT OUT AN ALERT! THE DALEKS ARE ATTACKING! THEY'RE HERE ON ANHAUT!
THIS IS ANOTHER OF YOUR PUBLICITY STUNTS, ISN'T IT, GLAX?
NO!!

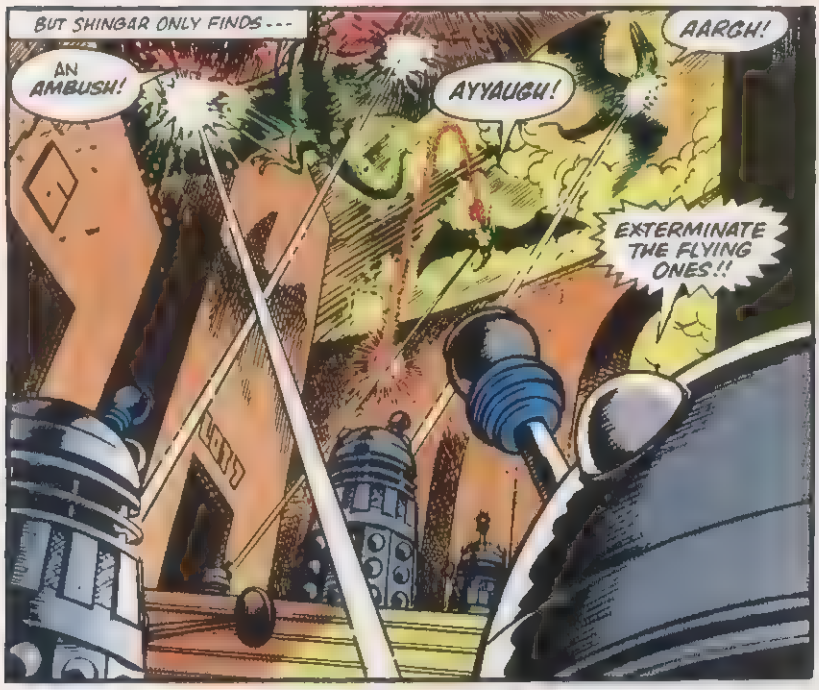
LOOK! THIS IS HOK NEPO --- OUR GREATEST LIVE ACTOR --- IT'S COSTING ME A MILLION TO HIRE HIM ---
IF THIS WASN'T AN EMERGENCY, WOULD I LET HIM GET DIRTY LIKE THIS?


ALRIGHT, GLAX --- I'LL CALL FOR A SQUAD TO INVESTIGATE --- BUT THIS HAD BETTER BE TRUE!
I ONLY WISH IT WASN'T!

BUT THE APPROACHING POLICE SQUAD DOES NOT ARRIVE UNNOTICED ---
BEWARE, MY MASTERS! THERE ARE RIDERS APPROACHING!

LOOK! THERE'S SOMETHING HAPPENING DOWN THEIR, ANYWAY ---
AND GLAX WOULDN'T SET FIRE TO HIS OWN STUDIO BUILDINGS!

ALRIGHT, SHINGAR --- TAKE TWO MEN AND GO IN TO RECCONOITRE ---
RIGHT, COMMANDER --- WE'LL SOON SEE WHAT'S GOING ON!

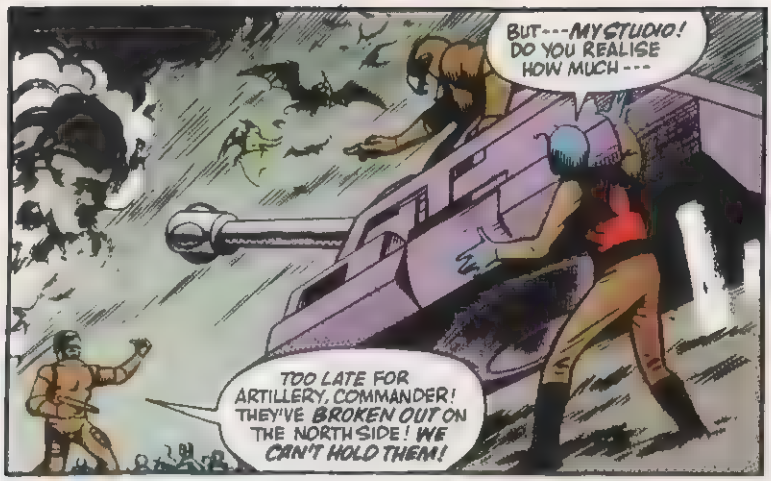

BUT SHINGAR ONLY FINDS ---
AN AMBUSH!
AYYAUGH!
AARGH!
EXTERMINATE THE FLYING ONES!!

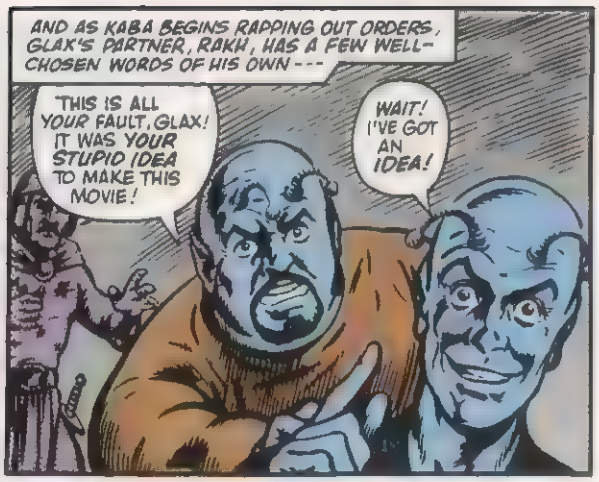
AND ABOVE ---
THEY'VE WIPED THEM OUT! WE CAN'T HANDLE THEM -
THIS IS A JOB FOR THE MILITARY!

AND WITHIN THE HOUR, THE STUDIOS ARE SURROUNDED BY ANHAUT'S FINEST --- WITH COMMANDER KABA IN CHARGE ---
HOW DID IT HAPPEN, GLAX? WHERE DID THEY COME FROM?
I DON'T KNOW! IT WAS ALL SO SUDDEN --- THEY WERE JUST THERE!

AND THEN ---
HEY! THERE'S A GIRL RUNNING FROM THE SMOKE! MUST BE ONE OF THE LAST SURVIVORS!

BUT ---
I'M ALRIGHT! LEAVE ME ALONE!
I HOPE THERE AREN'T ANY MORE OF OUR PEOPLE IN THERE - THE ARTILLERY SHOULD BE HERE SOON --- THEN WE'LL SMASH THE PLACE FLAT!!


BUT---MY STUDIO! DO YOU REALISE HOW MUCH---
TOO LATE FOR ARTILLERY, COMMANDER! THEY'VE BROKEN OUT ON THE NORTH SIDE! WE CAN'T HOLD THEM!

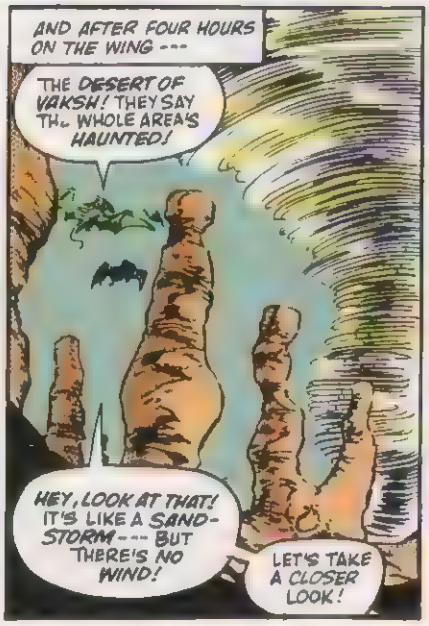

AND AS KABA BEGINS RAPPING OUT ORDERS, GLAX'S PARTNER, RAKH, HAS A FEW WELL-CHOSEN WORDS OF HIS OWN---
THIS IS ALL YOUR FAULT, GLAX! IT WAS YOUR STUPID IDEA TO MAKE THIS MOVIE!
WAIT! I'VE GOT AN IDEA!

AND UNAWARE THAT HIS WORDS CAN BE OVERHEARD---
NOR-DIN DEFEATED THE DALEKS IN THE DESERT OF VAKSH, DIDN'T HE? SO WHY DON'T WE FLY OUT THERE AND FIND OUT HOW HE DID IT?
NOT ME! I'M THROUGH! I'M JUST GOING TO FIND A HOLE TO HIDE IN UNTIL THIS IS ALL OVER!

WELL, WHAT ABOUT YOU, HOK? WILL YOU COME WITH ME?
MAY AS WELL--- I'M NOT GOING TO GET ANY ACTING DONE WHILE THERE'S A WAR GOING ON!

AND SO TWO RIDERS SET OUT OVER THE DESOLATE WASTELANDS---

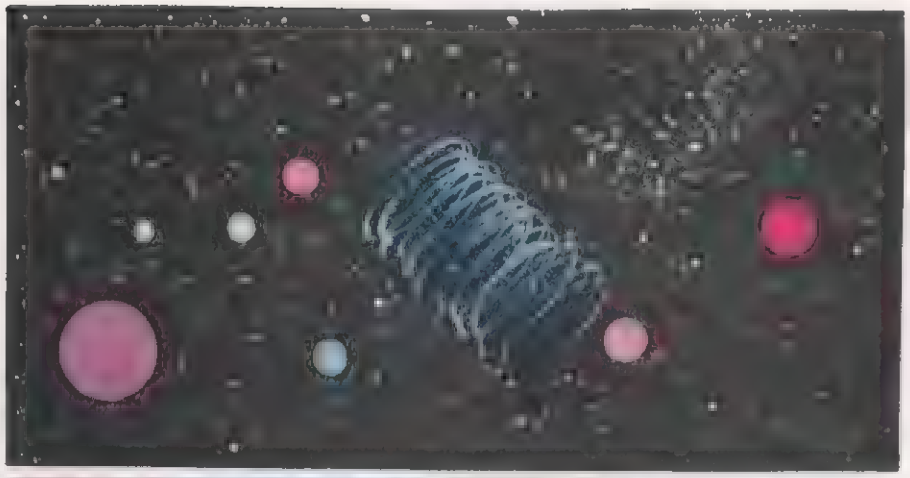
UNAWARE THAT THEY ARE NOT ALONE---
I HAVE THEM IN SIGHT, MY MASTERS! THEY WILL NOT ESCAPE YOUR SERVANT KUAY!

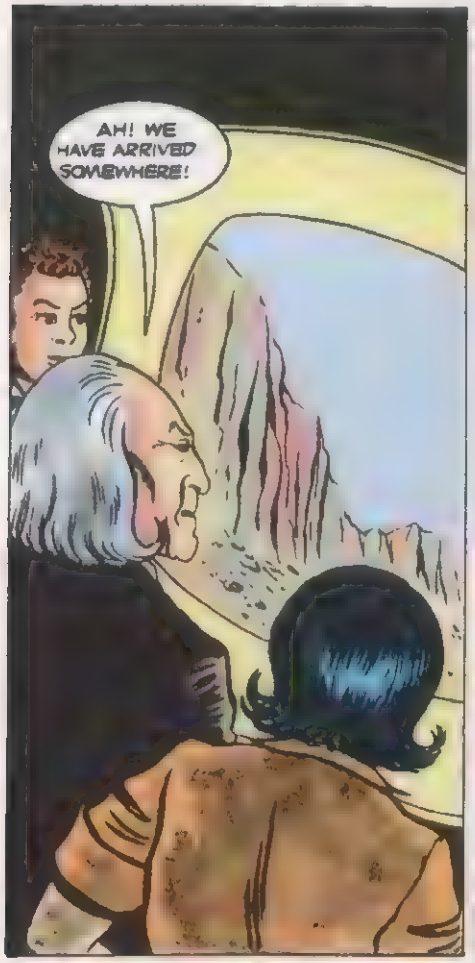

AND AFTER FOUR HOURS ON THE WING---
THE DESERT OF VAKSH! THEY SAY THE WHOLE AREA'S HAUNTED!
HEY, LOOK AT THAT! IT'S LIKE A SAND-STORM--- BUT THERE'S NO WIND!
LET'S TAKE A CLOSER LOOK!

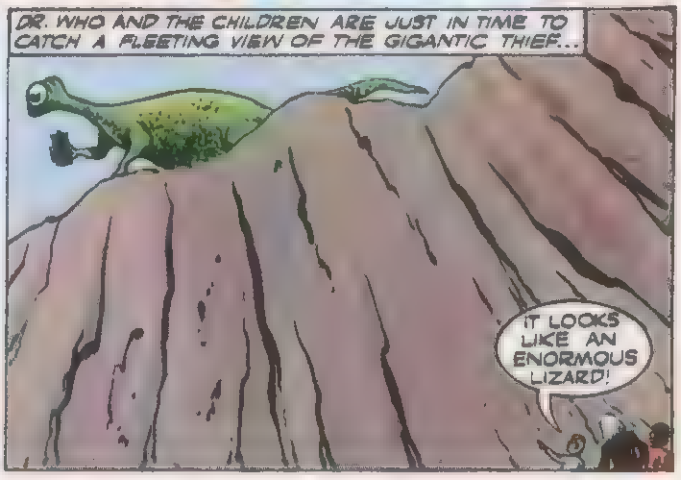
BUT, AS THEY MOVE IN A LITTLE TOO CLOSE---
WHA---WHAT'S HAPPENING?
SOME KIND OF FORCE! WE'RE GOING DOWN!
NEXT WEEK: THE DALEKS ATTACK!

DOCTOR WHO

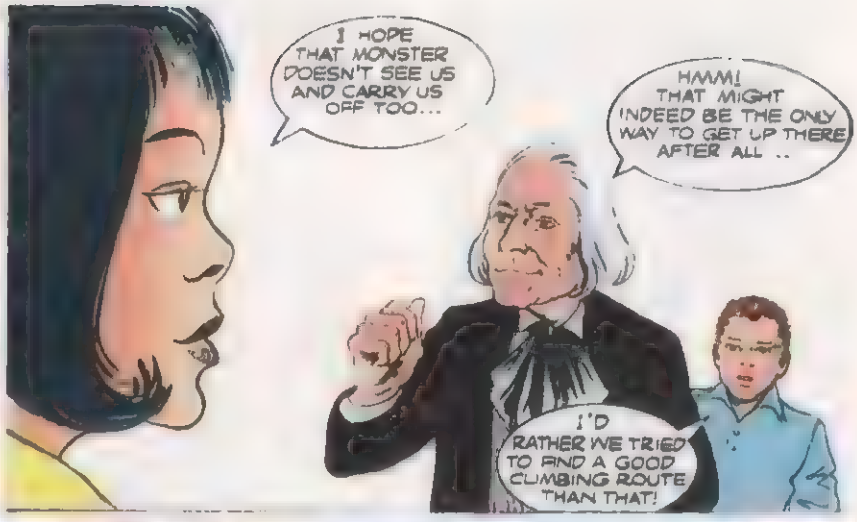
THROUGH the depths of space, travels the Tardis, the time and space machine of the mysterious Dr. Who . . .

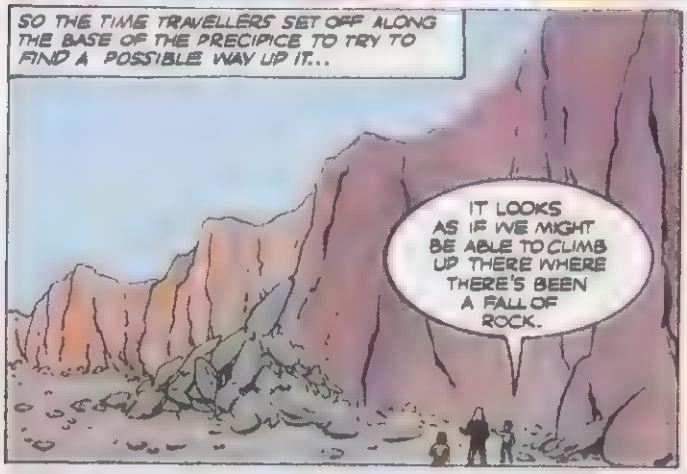


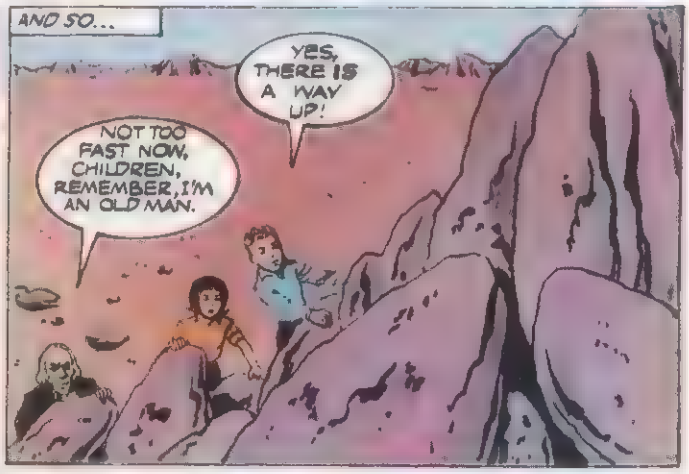




WE MUST GET UP THESE CLIFFS SOMEHOW!
YES, BUT HOW? THEY ARE ALMOST VERTICAL!


I HOPE THAT MONSTER DOESN'T SEE US AND CARRY US OFF TOO...
HMM! THAT MIGHT INDEED BE THE ONLY WAY TO GET UP THERE AFTER ALL ..
I'D RATHER WE TRIED TO FIND A GOOD CLIMBING ROUTE THAN THAT!


SO THE TIME TRAVELLERS SET OFF ALONG THE BASE OF THE PRECIPICE TO TRY TO FIND A POSSIBLE WAY UP IT...
IT LOOKS AS IF WE MIGHT BE ABLE TO CLIMB UP THERE WHERE THERE'S BEEN A FALL OF ROCK.


AND SO...
YES, THERE IS A WAY UP!
NOT TOO FAST NOW, CHILDREN, REMEMBER, I'M AN OLD MAN.

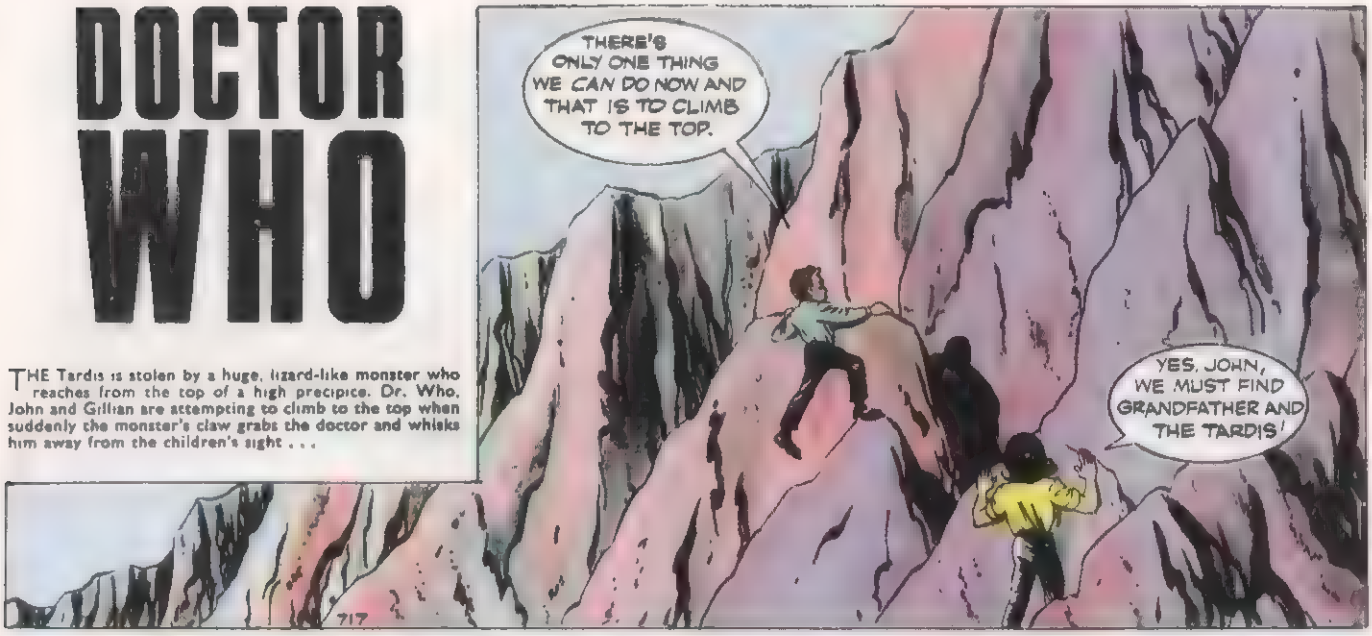
PHEW! IT'S GETTING STEEPER.
I WISH THERE WAS AN EASIER AND A QUICKER WAY TO GET TO THE TOP...

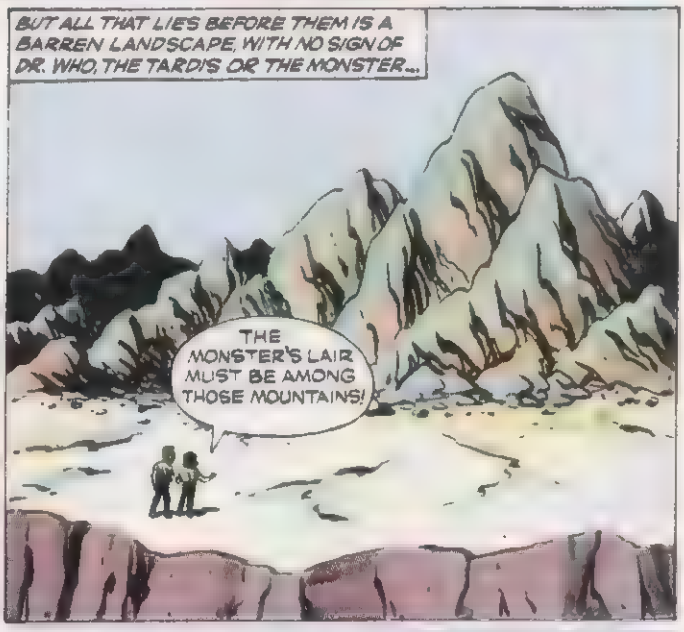
THEN SUDDENLY...
GRANDFATHER, LOOK OUT!

NEVILLE MAIN

DOCTOR WHO

THE Tardis is stolen by a huge, lizard-like monster who reaches from the top of a high precipice. Dr. Who, John and Gillian are attempting to climb to the top when suddenly the monster's claw grabs the doctor and whisks him away from the children's sight . . .





EPISODE 5

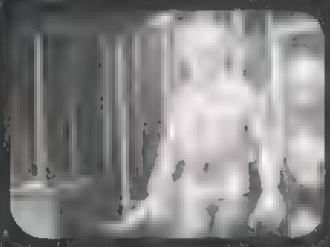
by
David Whitaker, from
a story by Kit Pedler

directed by
Tristan de Vere Cole

transmitted
25th May 1968

Edging down the steps towards the loading bay floor, the Doctor and Jamie soon discover the crate's false bottom. Hearing a movement behind them, they duck behind the crate.

A Cyberman descends the steps, crossing over to one of the boxes of Bernalium rods. It effortlessly lifts the box, carrying it back to the steps. It quickly ascends, vanishing from sight.



The Doctor is puzzled by the Cybermen's tactics. "I don't understand them," he whispers, "they obviously don't want to destroy the Wheel." He decides their first priority must be to protect the crew.

"Now what's the thing we need to survive which the Cybermen don't?" the Doctor asks Jamie. "Food!" the Scotsman decisively replies. "You're always thinking of your stomach aren't you? No. Air, Jamie, air!"

Using a nearby video screen, the Doctor confirms to the others that the Cybermen have infiltrated.

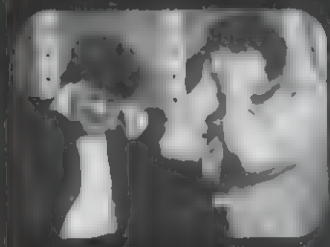
He recommends they seal the air-lock doors in case the Cybermen try interfering with the air supply.

Jamie then notices a noise behind them. He turns to see a scuttling Cybermat nearby.

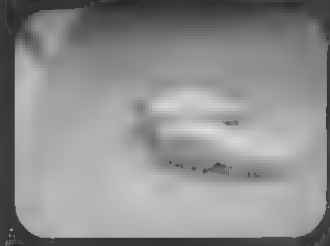
The Doctor and Jamie draw back, wary of the approaching device.

Frantically, the Doctor asks the crew to transmit a variable audio-frequency to prevent the Cybermat tuning in to his and Jamie's brain-waves. Gemma instructs Enrico to comply.

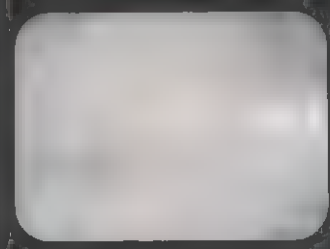
Cadences of sound are transmitted through the communications link, shattering the uneasy calm.



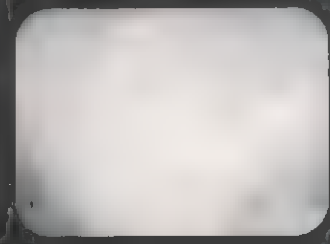
The Cybermat, which has now been joined by an identical device, begins to spasmodically lose control. They unite in a disturbingly erratic display, spinning round and colliding as the cacophony increases and decreases in pitch and intensity.



One of the Cybermats, which simply spins round in circles, begins to emanate thick smoke.



The other slams into a wall, disintegrating in a burst of light.



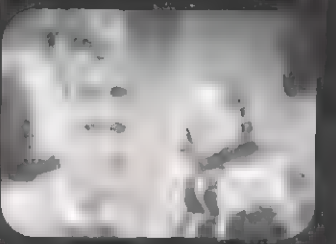
Cautiously picking up the smouldering device, they hold it up to the video screen. "What is that thing?" asks Tanya. "It's a Cybermat," replies Zoe. "Exactly," confirms the Doctor, grimly

In the power room, a Cyberman crouches before a small box containing a small communications console. As the receiver powers up, a light flashes and the image of the Planner appears.

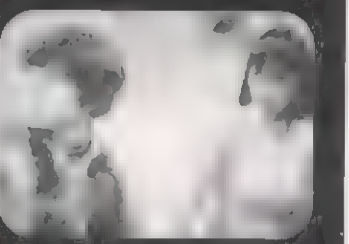
The Cyberman informs the Planner of the Cybermats' destruction, the repair of the x-ray laser and the damage to the Earth communication beam. "The space station is to be taken over," instructs the Planner. "Complete Phase Six."

In the operations room, damage assessment following Bill Duggan's attack continues. It transpires that the radar is intact, although the radio is damaged beyond use. Concern continues to grow about the first wave of meteorites.

Gemma, meanwhile, is counselling the almost catatonic Jarvis Bennett. As though denying reality, he fails to even acknowledge the existence of the shattered Cybermat Zoe shows him. The Doctor tells Gemma that, as second-in-command, she must take over.



Zoe is acutely aware of their predicament. "There's too much I don't know," she tells Jamie. "I was trained to believe that logic and calculation would provide me with all the answers. Well I'm just beginning to realise there are questions which I can't answer."



Jamie reassures her, saying that she simply hasn't been trained for this kind of emergency.

"That's the whole point!" she replies. "I've been created for some false kind of existence where only known kinds of emergencies are catered for. What good is that to me now?"

"And if we survive? What then, Jamie? Suppose we do get ourselves out of this mess – what have I got left? A blind reliance on facts and logic!" Zoe walks away confused, her self-confidence in tatters

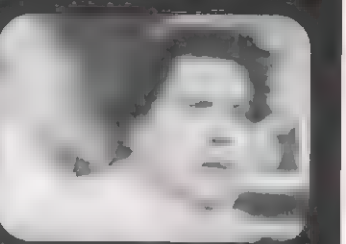
Leo's attempts to raise anyone in the oxygen supply room fall on deaf ears. The communications unit goes unanswered as another body is casually abandoned by a murderous Cyberman.

Leo then attempts to make contact with the power room.

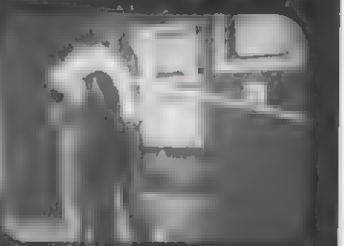
Just as Flannigan is about to answer the signal, Laleham and Vallance emerge to confront him. They persuade him to ignore the incessant intercom. Vallance brings the stilted conversation to an abrupt halt by drawing his blaster.

A violent struggle ensues, Flannigan knocking the weapons from both men's hands.

Flannigan is more than capable of holding his own, even when Laleham brandishes a metal bar against him. Vallance, meanwhile, dives to retrieve his blaster.

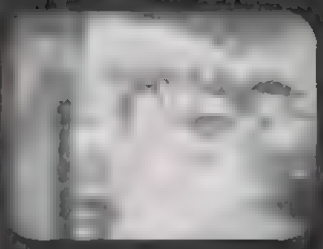


Firing into the struggle, Vallance unwittingly shoots Laleham in the back. The man crumples, collapsing onto the floor. Momentarily shocked into freedom from the Cybermen's control, Vallance stares at his dead colleague, unable to comprehend the consequences of his action



A door opens behind Flannigan and the Irishman stares in horror at the silver giant which confronts him The light beam in the Cyberman's head-piece is activated . . .

. beginning an attack Flannigan is powerless to resist.

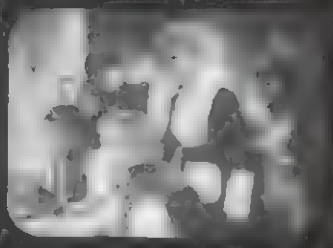


"The Earth machine has been installed?" asks the Cyberman. "Yes," replies Vallance in a familiar slurred monotone

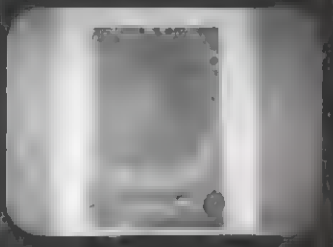
"A force-field has been set around the operations control room," it continues 'How is it operated?'
"Only from within the operations room," replies Vallance. The Cyberman then instructs Flannigan and Vallance to dispose of Laleham's body

Zoe attempts to feed Jarvis some water, but he responds by angrily pushing the bowl away

On learning that not all the crewmembers have had the signal-blocking metal plates fitted to the backs of their necks, the Doctor advises Gemma that the program should be completed quickly



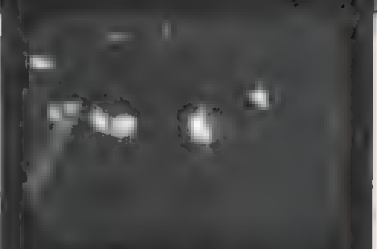
The radar indicates that the meteorite storm is now under a million miles away and closing on an elliptical path. Concern is alleviated, however, by a communication from Flannigan who informs them that the lasers are now repaired and ready to be tested.



A partition opens on one of the outer sections of the Wheel, spawning a huge laser cannon. The weapon slowly repositions itself as the crew calibrate a new angle. With a relatively short effective range there is little room for error

Leo demands a power reading from Tanya, who crosses to an instrument panel displaying flickering needles and dials. "Power maximum and normal," she reports as the laser fires

"Well everybody," Leo announces confidently, "I think we stand a chance." Meanwhile, a shower of huge meteorites, some weighing as much as two or three-hundred tons, continues to rush inexorably towards them



The Doctor suggests that the Cybermen caused the nova to prompt the use of the laser. The search for the necessary Bernalium would have necessitated a visit to the *Silver Carrier* – the Cybermen's hiding place. "It was the only way they could get into the Wheel," he concludes

"This isn't just an attack by an alien race on a space station," the Doctor warns "The Cybermen have another purpose. They have an over-riding ambition to invade the Earth, plunder its mineral wealth Somehow they can see a way of doing it through this Wheel."

Remembering the missing time vector generator, the Doctor volunteers a reluctant Jamie to cross over to the *Silver Carrier* to retrieve it. Gemma agrees to spare an experienced crewmember to make the crossing with him

While Vallance stares blankly ahead, the Planner communicates with the attentive Cyberman. It orders the completion of Phase Six

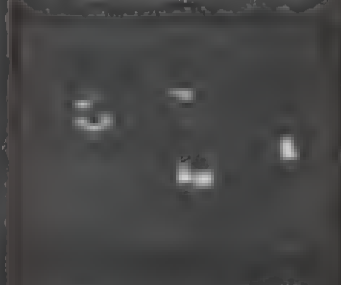
When the Cyberman mentions the establishment of a neutron field barrier around the perimeter of the section containing the operations room, the Planner orders the initiation of Plan Three. The Cyberman rises, turning to Vallance. "Follow me," it orders

Leo is furious that Zoe will be accompanying Jamie to the *Silver Carrier*. He makes the point that the dangers between the Wheel and the rocket will include bombardment by small debris, radiation and thermal shock. The Doctor claims Zoe has calculated all the risks.

Gemma, Zoe and Jamie briefly switch off the field barrier to get into the oxygen supply room. There they find the murdered crewman. Gemma wishes the youngsters luck as they use the emergency exit to find the space equipment.

Gemma communicates the safe departure of Zoe and Jamie to the Doctor in the operations room. Leo, meanwhile, oversees the final laser calculations

. as the main concentration of meteorites comes into range.



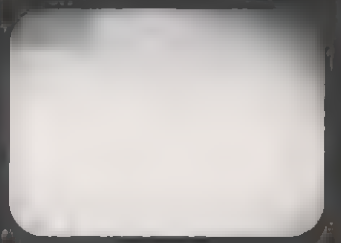
Hearing a noise behind her, Gemma ducks for cover as Vallance and the Cyberman enter the oxygen supply room. "This controls the oxygen of the space station?" asks the Cyberman. "Yes," replies Vallance.

The Cyberman orders Vallance to open a box of small silver capsules. It then instructs him to insert one capsule into each section's displayed oxygen supply. "The oxygen will turn into pure ozone," it grates. "The humans will die."

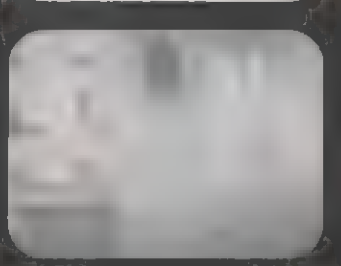
Gemma tries to make contact with the Doctor in the operations room.

"They're going to poison the air supply," she tells him. "Tell Leo Ryan to switch over to the sectional supply unit. Do you understand?" The Doctor agrees, then tells Gemma to get away from there immediately. Gemma calmly switches off the set, aware she has been seen.

Raising her blaster, she fires repeatedly at the advancing Cyberman and tries to manoeuvre her way to the door. The giant staggers momentarily and Gemma runs for the exit. However, the Cyberman composes itself quickly and activates its weapon.



As the blinding white flash subsides, the room seems to shudder with the force of the blast from the Cyberman's chest unit.



Instantly killed by the alien weapon, Gemma's limp body slowly sinks to the ground.

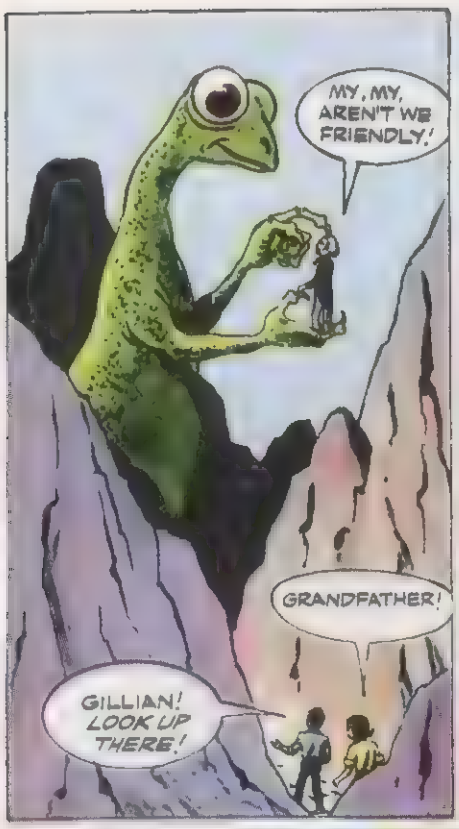
The horrified Doctor watches the events unfold before him on the communications screen, powerless to help. Meanwhile, the laser continues to have a small-scale, but devastating, effect against the meteorites

The Doctor is distracted by Zoe and Jamie's voices on the operations room intercom. It seems their spacewalk has run into difficulties.

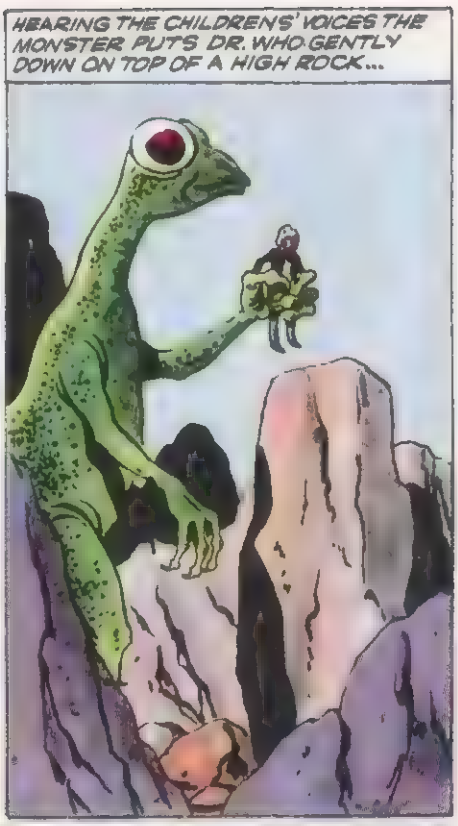
"The meteorites!" the girl cries hysterically, "they're heading straight for us!"

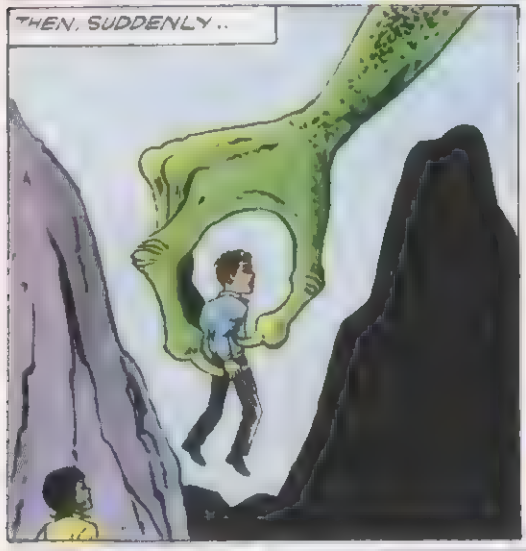
Issue 216 of **Doctor Who Magazine**, on sale 9th June, features more than sixty previously unpublished photographs comprising the conclusion of this Season Five story.

Compiled by Marcus Hearn

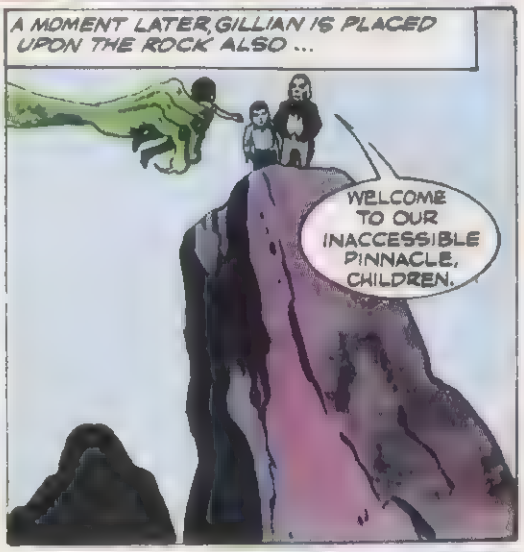

MY, MY, AREN'T WE FRIENDLY!
GRANDFATHER!
GILLIAN! LOOK UP THERE!

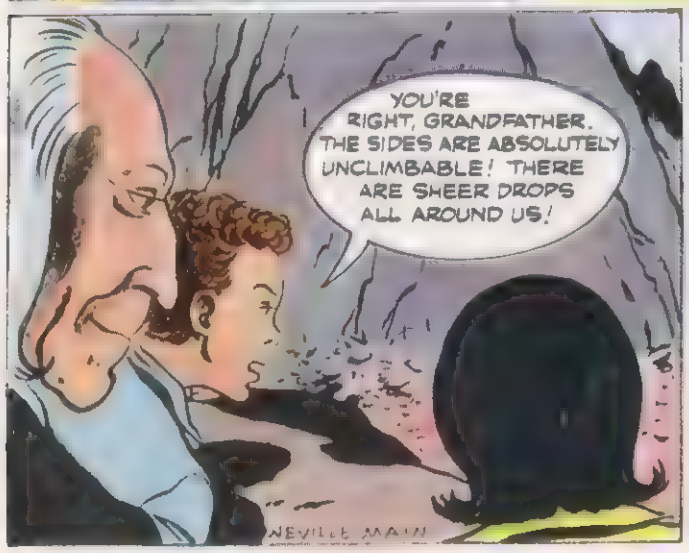
DON'T WORRY, CHILDREN, THE CREATURE IS QUITE FRIENDLY. THE ONLY DANGER IS FALLING FROM HIS HAND!


HEARING THE CHILDRENS' VOICES THE MONSTER PUTS DR. WHO GENTLY DOWN ON TOP OF A HIGH ROCK...


THEN, SUDDENLY..

OH, DEAR, IT'S PUT JOHN ON THE ROCK WITH GRANDFATHER. AND... HELP! IT'S REACHING FOR ME!

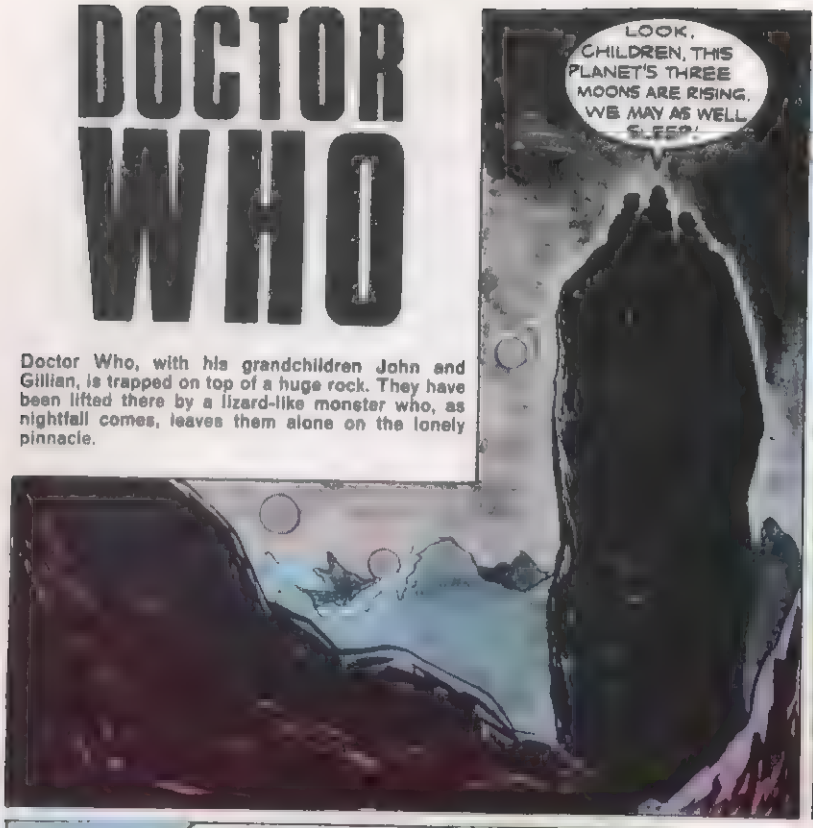

A MOMENT LATER, GILLIAN IS PLACED UPON THE ROCK ALSO ...
WELCOME TO OUR INACCESSIBLE PINNACLE, CHILDREN.

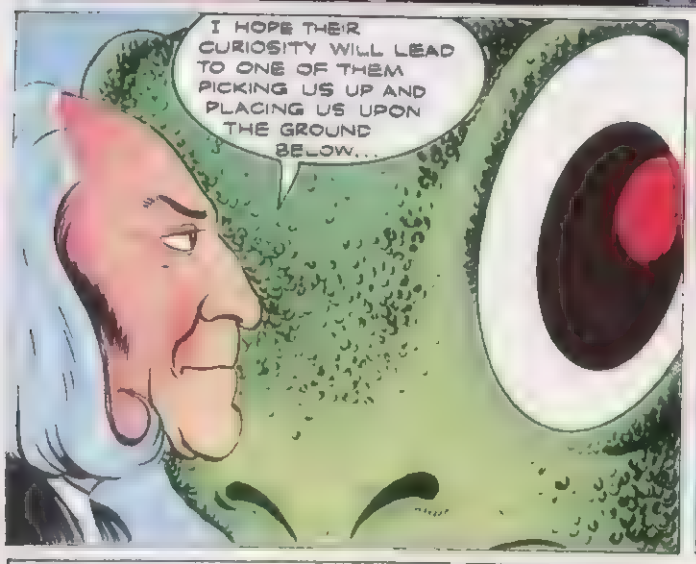

YOU'RE RIGHT, GRANDFATHER. THE SIDES ARE ABSOLUTELY UNCLIMBABLE! THERE ARE SHEER DROPS ALL AROUND US!
NEVILLE MAIN

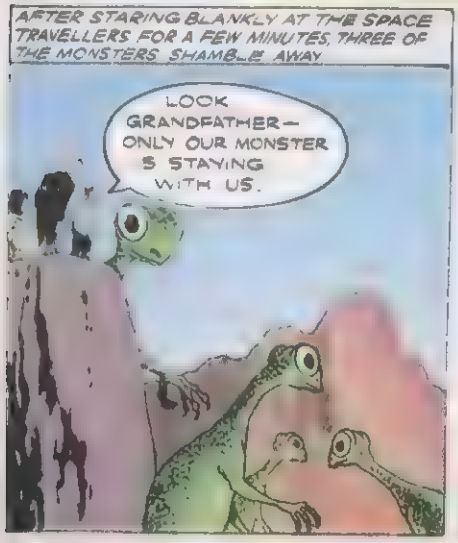
DARKNESS FALLS, THEN ...
OH, DEAR, THE MONSTER IS GOING! IF IT LEAVES US UP HERE WE CAN'T SURVIVE!

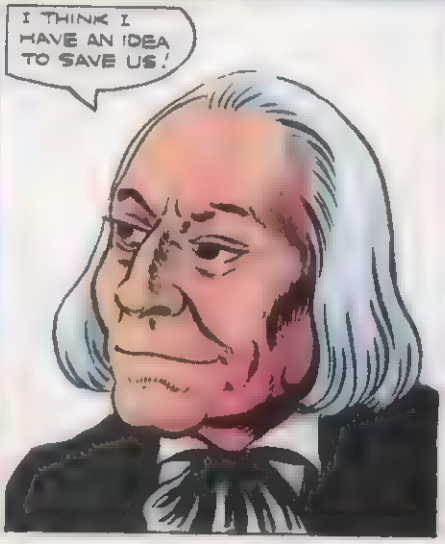
DOCTOR WHO

Doctor Who, with his grandchildren John and Gillian, is trapped on top of a huge rock. They have been lifted there by a lizard-like monster who, as nightfall comes, leaves them alone on the lonely pinnacle.





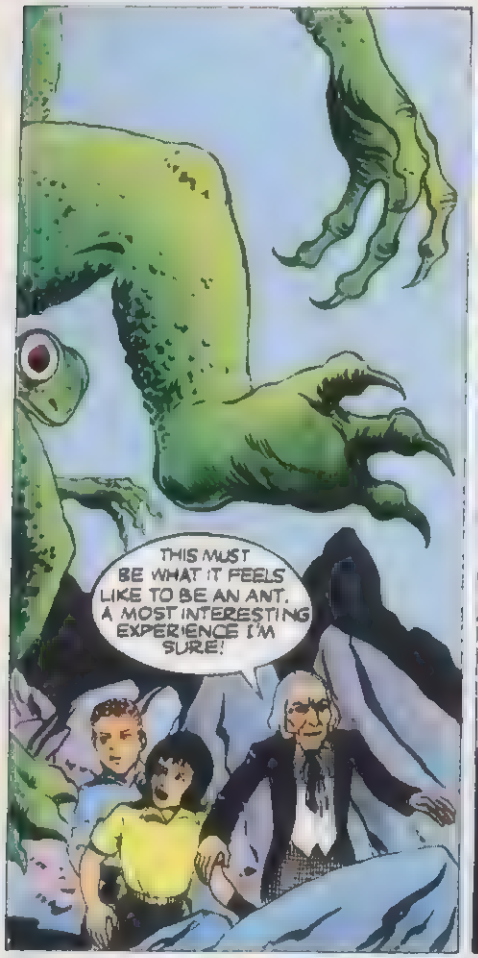


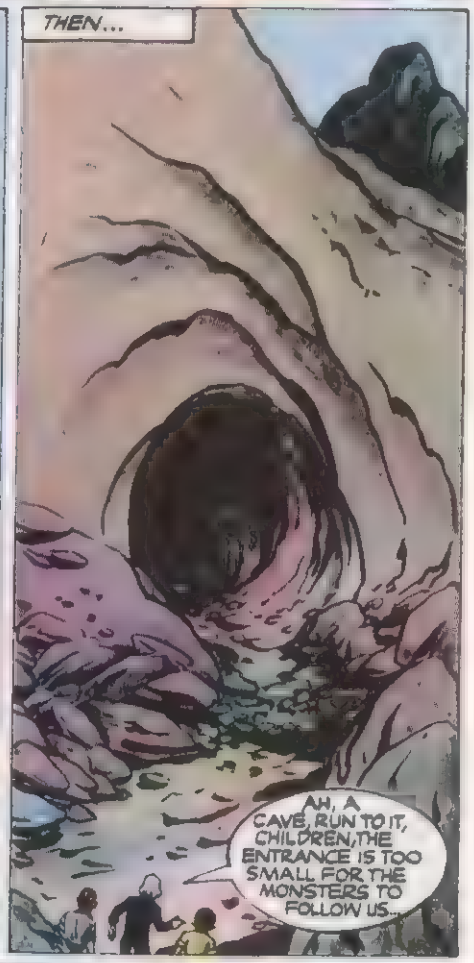


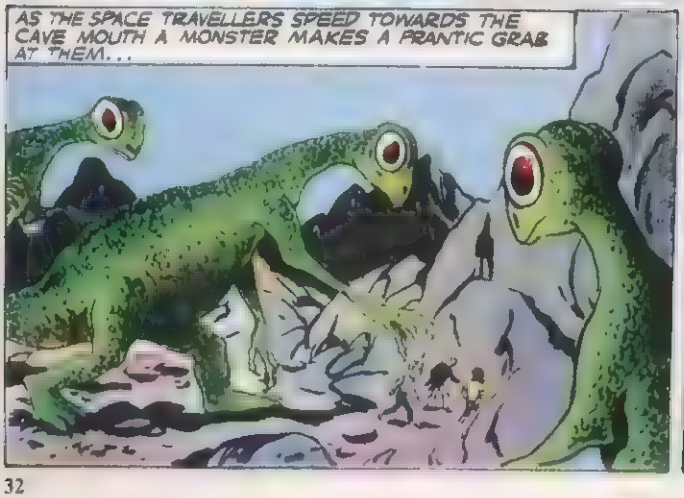
NOW, CHILDREN, KEEP ABSOLUTELY STILL. I AM GOING TO HYPNOTISE THE BRUTE AND TO DO THAT I MUST MAKE IT CONCENTRATE ON MY SWINGING WATCH.
FASCINATED, THE MONSTER STARES AT DOCTOR WHO'S POCKET WATCH AS HE SWINGS IT TO AND FRO...
LOOK, JOHN, IT'S SHUTTING ITS EYES!
HUSH GILLIAN!
PERFECT! IT IS NOW ASLEEP. FOLLOW ME DOWN ITS BACK.
IT IS STEEP BUT THERE ARE PLENTY OF FOOTHOLDS AND HANDHOLDS ON ITS NOBBLY SKIN.
SPLENDID! WE ARE DOWN TO EARTH WITHOUT MISHAP!
NOW, THE MOST IMPORTANT THING IS TO FIND THE TARDIS BEFORE THE MONSTER AWAKES...
LOOK, GRANDFATHER, THE MONSTER'S FOOTPRINTS LEAD TO A CAVE IN THOSE ROCKS. MAYBE THE TARDIS IS IN THERE
GRANDFATHER! JOHN! BEHIND YOU! THE OTHER MONSTERS HAVE RETURNED AND THEY ARE BEARING DOWN UPON US! WE SHALL BE CRUSHED LIKE BEETLES
NEVILLE MAIN

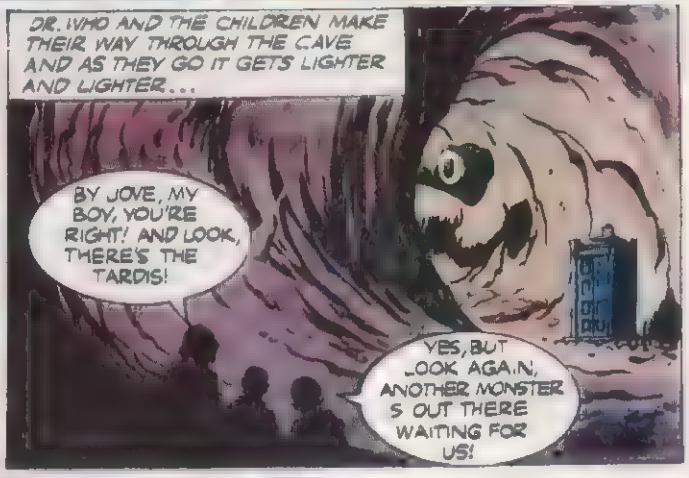
DOCTOR WHO

DR. WHO, John and Gillian are trapped on a high rock where they have been placed by a huge lizard-like monster. Dr. Who hypnotises the creature but after escaping down its back they encounter more of its fellows







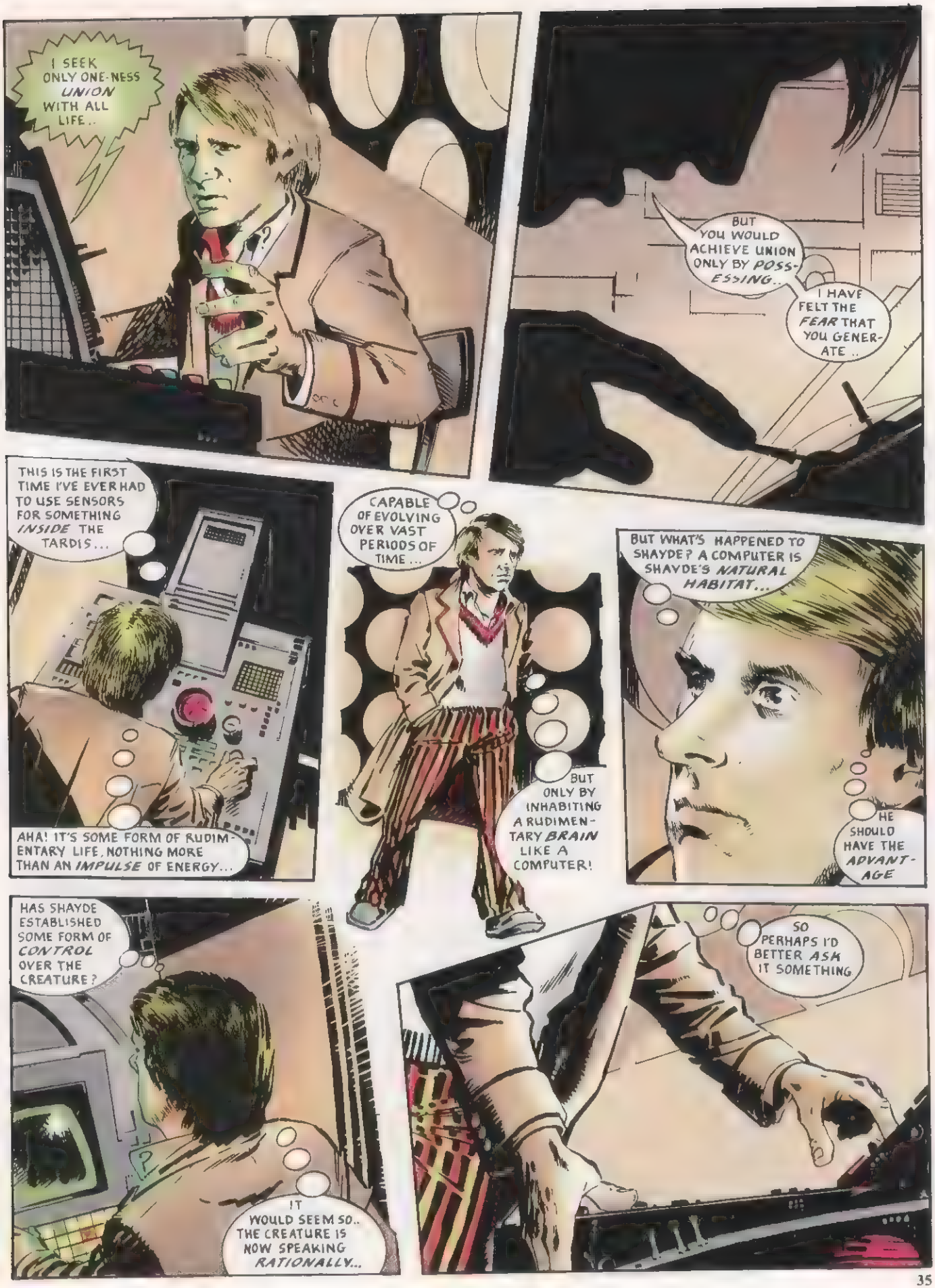


Starting next week—

A new action-packed serial based on ABC TELEVISION'S great series

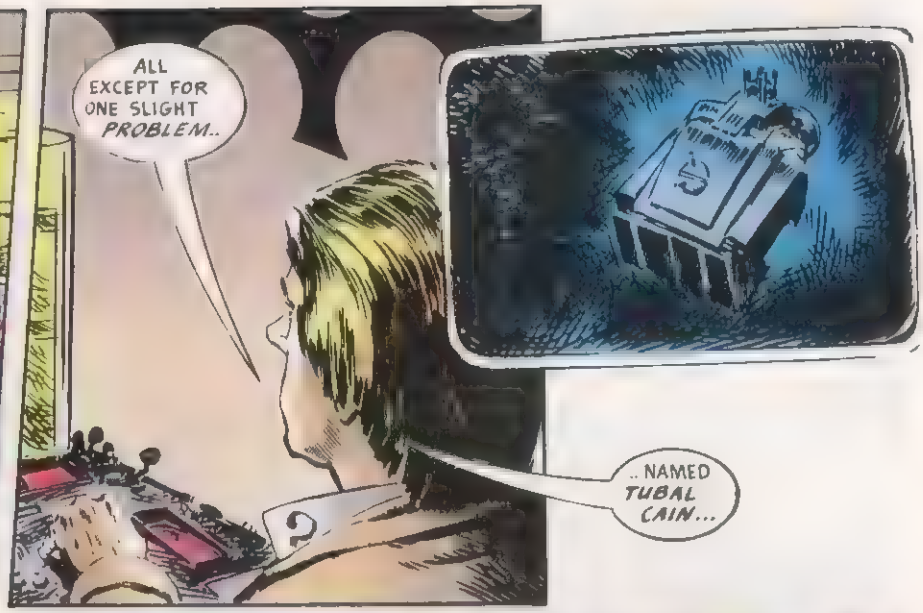
THE AVENGERS

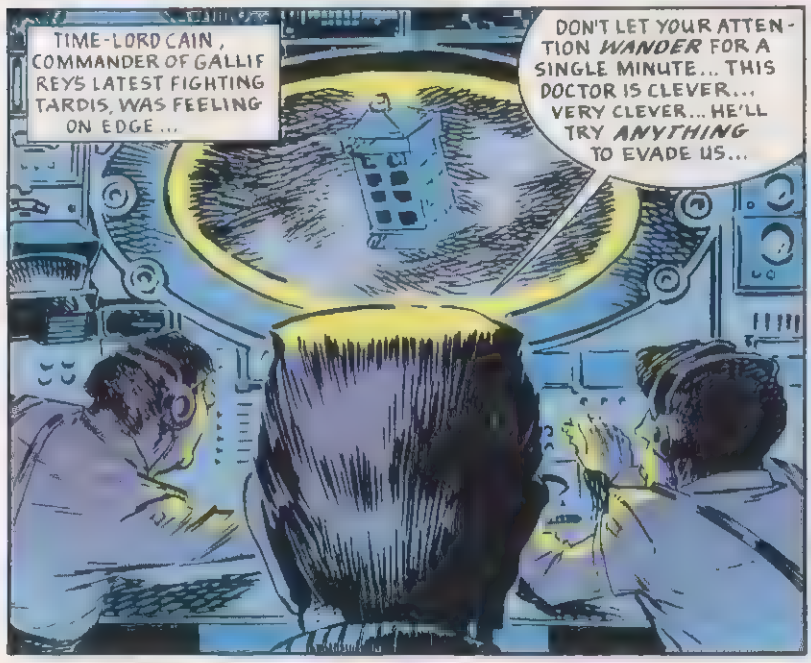
Script: Steve Parkhouse Art: Mick Austin & Paul Neary Editor: Alan McKenzie


I SEEK ONLY ONE-NESS UNION WITH ALL LIFE..
BUT YOU WOULD ACHIEVE UNION ONLY BY POSSESSING..
I HAVE FELT THE FEAR THAT YOU GENERATE ..
THIS IS THE FIRST TIME I'VE EVER HAD TO USE SENSORS FOR SOMETHING INSIDE THE TARDIS...
AHA! IT'S SOME FORM OF RUDIMENTARY LIFE, NOTHING MORE THAN AN IMPULSE OF ENERGY...
CAPABLE OF EVOLVING OVER VAST PERIODS OF TIME ...
BUT ONLY BY INHABITING A RUDIMENTARY BRAIN LIKE A COMPUTER!
BUT WHAT'S HAPPENED TO SHAYDE? A COMPUTER IS SHAYDE'S NATURAL HABITAT...
HE SHOULD HAVE THE ADVANTAGE
HAS SHAYDE ESTABLISHED SOME FORM OF CONTROL OVER THE CREATURE?
IT WOULD SEEM SO.. THE CREATURE IS NOW SPEAKING RATIONALLY...
SO PERHAPS I'D BETTER ASK IT SOMETHING

WHERE ARE YOU?
I AM ENTHRONED IN *INFINITY*... AS BEFITS ONE OF MY *POWER*...
BUT I AM AT *PEACE* ... I AM RESIGNED TO THIS FATE... I AM ABOVE AND BEYOND THE BECKONINGS OF CIRCUMSTANCE..
I HAVE TASTED *LIFE* AND I KNOW I MUST *RETURN* TO THE STARS
SHAYDE HAS MANOEUVRED HIM INTO THE *MATRIX*! THAT'S *INCREDIBLE*! MY RESPECT FOR HIM HAS TREBLED!
SHAYDE IS BACK ON GALLIFREY... AND THE CREATURE IS *SUBDUED* AND SAFE IN THE MATRIX.. FOR THE TIME BEING...

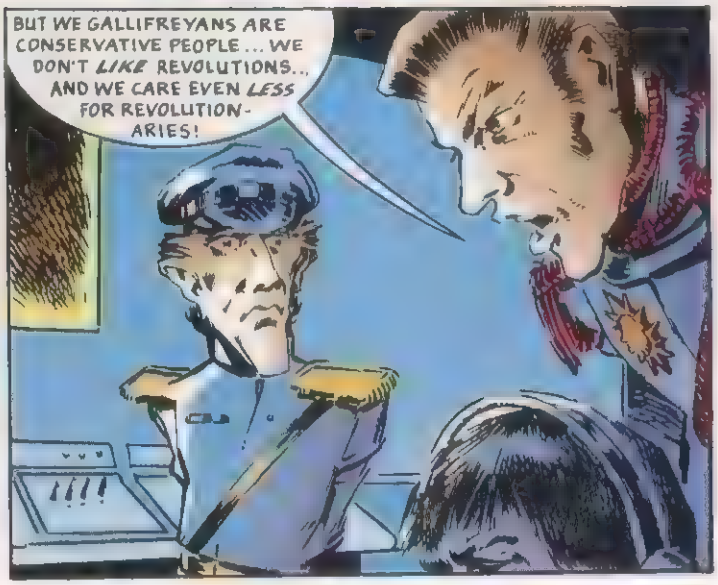
AND THE TARDIS IS MINE AGAIN... BATTERED AND BRUISED... BUT *MINE!*

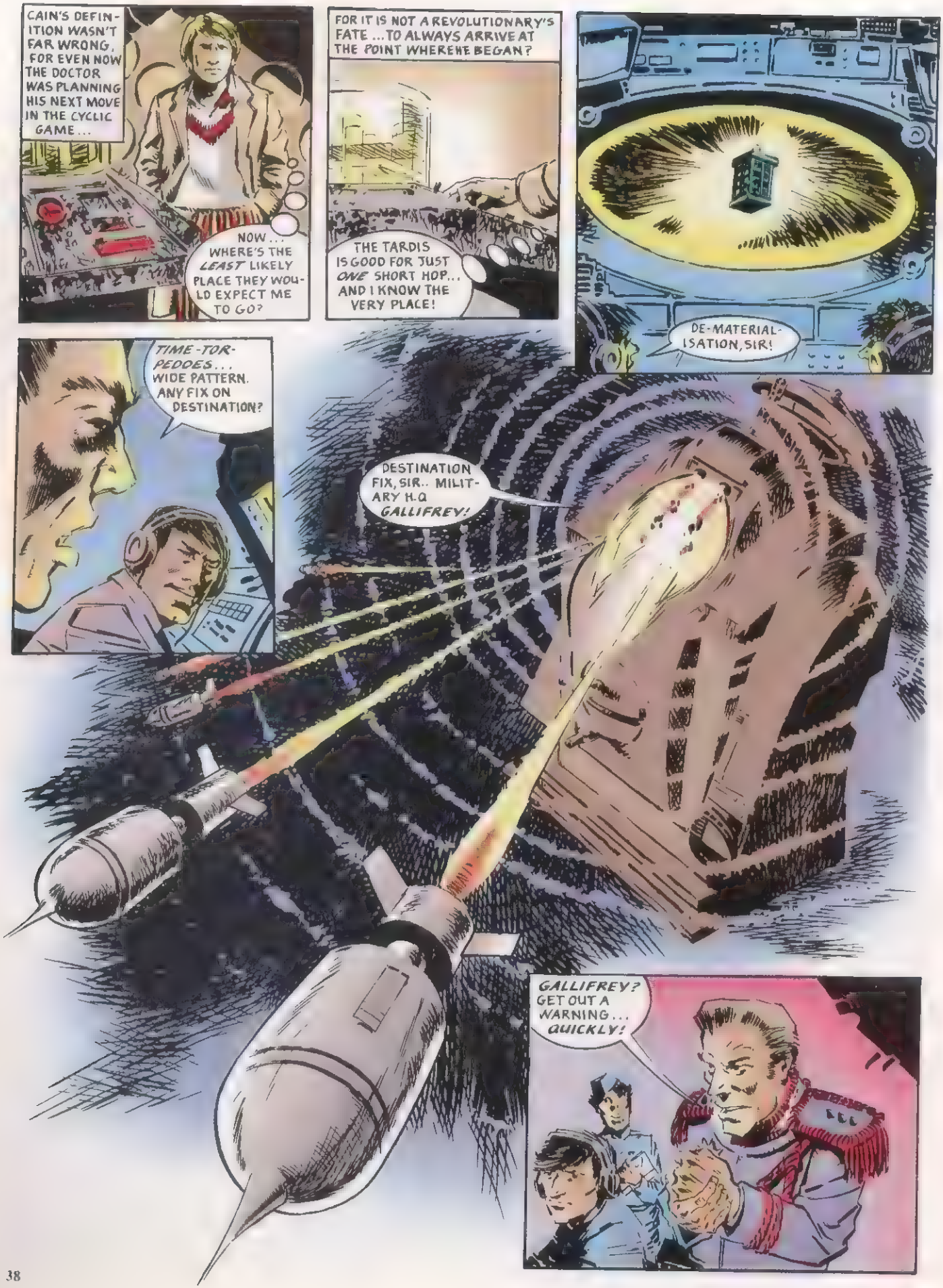

ALL EXCEPT FOR ONE SLIGHT *PROBLEM*..
..NAMED *TUBAL CAIN*...

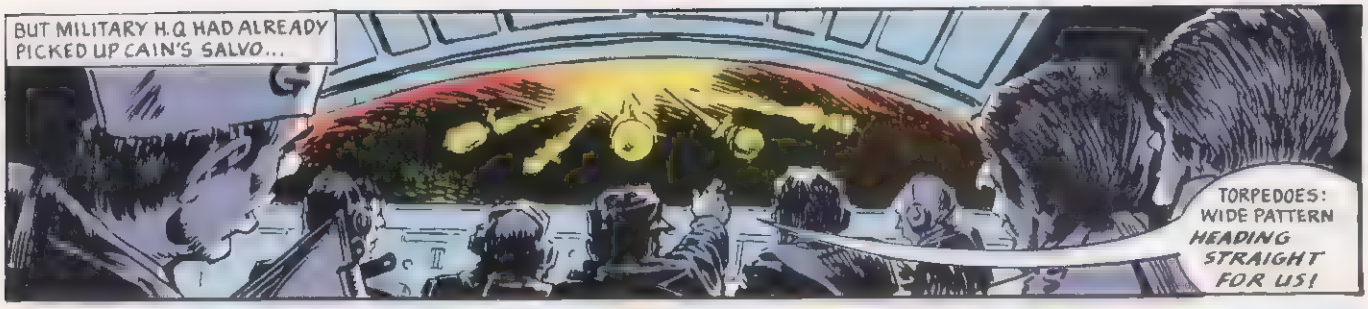

TIME-LORD CAIN, COMMANDER OF GALLIFREYS LATEST FIGHTING TARDIS, WAS FEELING ON EDGE...
DON'T LET YOUR ATTENTION *WANDER* FOR A SINGLE MINUTE... THIS DOCTOR IS CLEVER... VERY CLEVER... HE'LL TRY *ANYTHING* TO EVADE US...

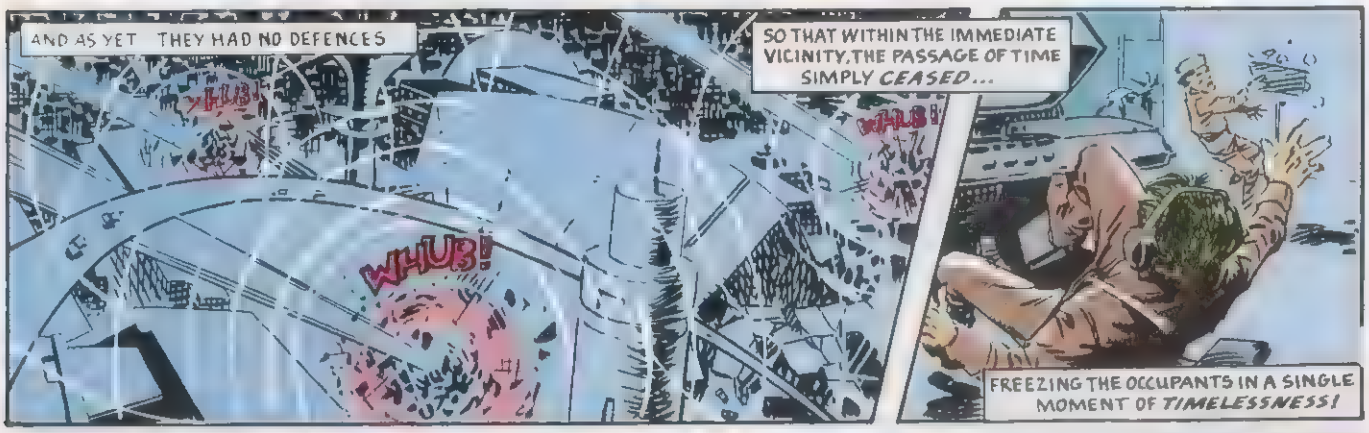
HAVE YOU KNOWN THE DOCTOR, SIR?
WE'VE NEVER MET... BUT HIS REPUTATION GOES AHEAD OF HIM... IF SUCH A THING IS *POSSIBLE* FOR A TIME-LORD..

THE DOCTOR HAS SINGLE-HANDEDLY *REVOLUTIONIZED* OUR CONCEPT OF TIME TRAVEL...

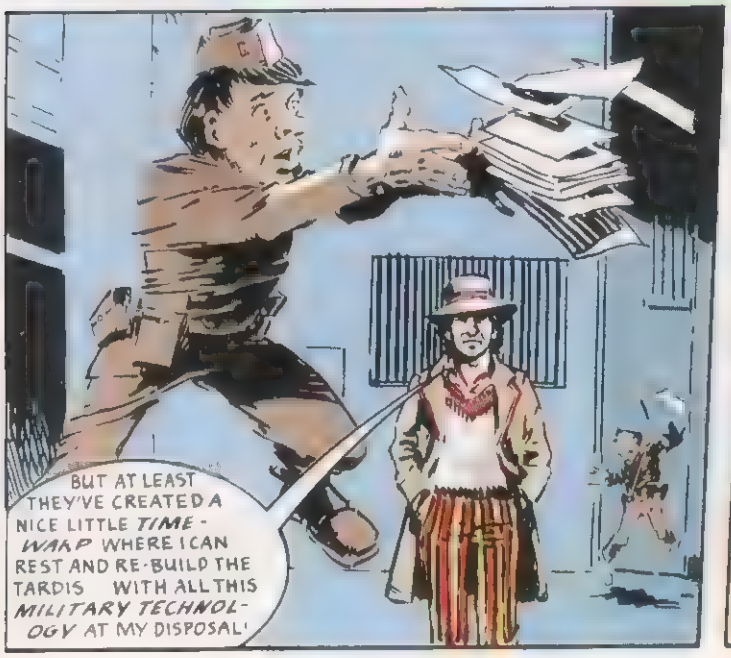

BUT WE GALLIFREYANS ARE CONSERVATIVE PEOPLE... WE DON'T *LIKE* REVOLUTIONS... AND WE CARE EVEN *LESS* FOR REVOLUTIONARIES!

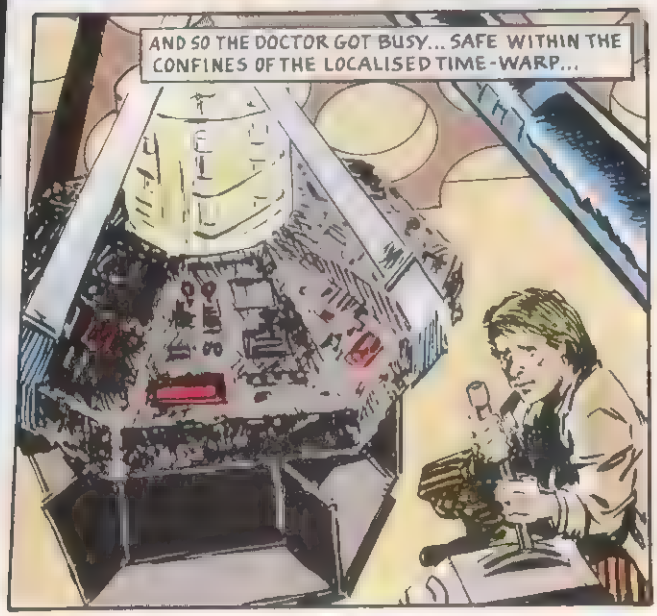

CAIN'S DEFINITION WASN'T FAR WRONG, FOR EVEN NOW THE DOCTOR WAS PLANNING HIS NEXT MOVE IN THE CYCLIC GAME...
NOW... WHERE'S THE *LEAST* LIKELY PLACE THEY WOULD EXPECT ME TO GO?
FOR IT IS NOT A REVOLUTIONARY'S FATE ...TO ALWAYS ARRIVE AT THE POINT WHEREHE BEGAN?
THE TARDIS IS GOOD FOR JUST *ONE* SHORT HOP... AND I KNOW THE VERY PLACE!
DE-MATERIALISATION, SIR!
TIME-TORPEDOES... WIDE PATTERN. ANY FIX ON DESTINATION?
DESTINATION FIX, SIR.. MILITARY H.Q *GALLIFREY!*
GALLIFREY? GET OUT A WARNING... *QUICKLY!*


BUT MILITARY H.Q HAD ALREADY PICKED UP CAIN'S SALVO...
TORPEDOES: WIDE PATTERN HEADING STRAIGHT FOR US!


AND AS YET THEY HAD NO DEFENCES
WHUB!
WHUB!
WHUB!
SO THAT WITHIN THE IMMEDIATE VICINITY, THE PASSAGE OF TIME SIMPLY CEASED...
FREEZING THE OCCUPANTS IN A SINGLE MOMENT OF TIMELESSNESS!

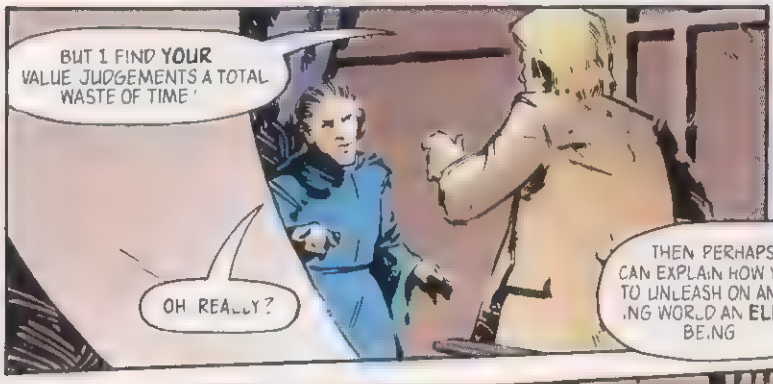
ALLOWING A CERTAIN BLUE BOX TO ARRIVE UNHINDERED...
VWORP
LOOKS LIKE THE TORPEDOES ARRIVED AHEAD OF ME... THEY OBVIOUSLY HAVEN'T BEEN PERFECTED AS WEAPONS YET... AND LUCKILY FOR ME, THEY'RE STILL INACCURATE...

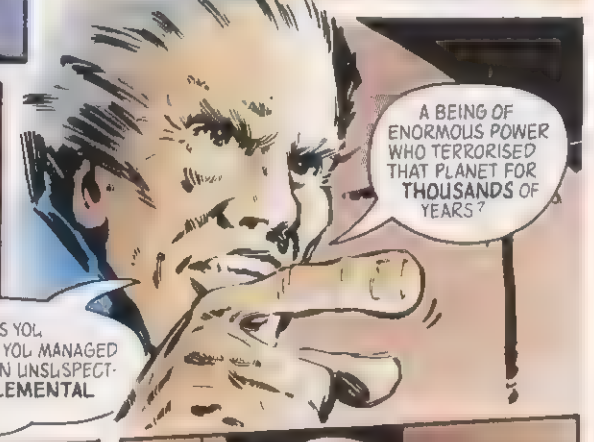

BUT AT LEAST THEY'VE CREATED A NICE LITTLE TIME-WARP WHERE I CAN REST AND RE-BUILD THE TARDIS WITH ALL THIS MILITARY TECHNOLOGY AT MY DISPOSAL!

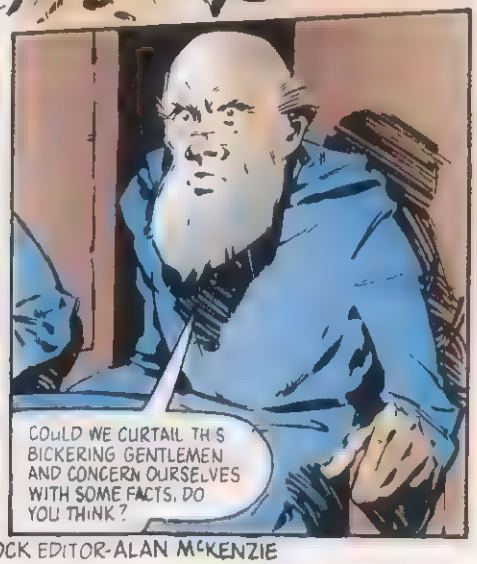

AND SO THE DOCTOR GOT BUSY... SAFE WITHIN THE CONFINES OF THE LOCALISED TIME-WARP...

THE WEEKS ROLLED BY AND THE DOCTOR PATIENTLY RE-BUILT HIS SHATTERED TIME-CAPSULE
AND AS TIME PASSED FOR HIM AT THE SAME RATE AS *OUTSIDE* THE WARP, HIS INJURIES HEALED AND THE WORK WENT FASTER...
UNTIL THE TARDIS WAS TIME-WORTHY ONCE AGAIN... AND NO TRACE OF THE CREATURE'S POSSESSION REMAINED.
NOW ONLY *ONE* QUESTION REMAINS UNANSWERED...HOW DID THE TARDIS MANAGE TO *IMPRINT* ITSELF IN SOLID ROCK?
OUTSIDE THE TARDIS, IN THE SILENCE OF NO-TIME .. A TINY NOISE...
CLICK!
A SLIGHT *MOVEMENT*...
A STAGGER..A RUSH.. A CLATTER OF HEAVILY SHOD FEET. AN *ACCELERATION*...
AS THE EFFECTS OF THE TIME-WARP BEGAN TO FADE!

STAY AWAY FROM THAT CONSOLE AND KEEP QUITE STILL! I HAVE ORDERS TO PLACE YOU UNDER ARMED ARREST!
I'VE ASKED YOU PEOPLE BEFORE ... UNDER WHOSE AUTHORITY? A TIME-LORD CANNOT BE HELD ACCOUNTABLE TO THE MILITARY
YOU ARE NO LONGER DEALING WITH MILITARY AUTHORITY, DOCTOR..
YOU ARE DEALING WITH ME!
RASSILON!
YOU HAVE BEEN PLACED UNDER ARREST BY MY AUTHORITY... YOUR CRAFT IS IMPOUNDED FORTHWITH...
YOU WILL APPEAR BEFORE THE HIGHEST AUTHORITY ON GALLIFREY TO ACCOUNT FOR YOUR IRRESPONSIBLE ACTIONS...
IF YOU FAIL TO SATISFY US YOUR TARDIS WILL BE IMPOUNDED INDEFINITELY...
AND YOU WILL SPEND THE REST OF YOUR DAYS IMPOUNDED ON GALLIFREY!







SCRIPT-STEVE PARKHOUSE ART-MICK AUSTIN LETTERS STEVE CRADDOCK EDITOR-ALAN McKENZIE

FACTS, DOCTOR FOR INSTANCE
YOU TRANSPORTED A TERRESTRIAL BEING TO A DERELICT SPACE-CRAFT...
"AND THERE INFLICTED UPON HIM THE MOST DISTURBING EXPERIENCE OF HIS LIFE..." *
* SEE ISSUE Nº 68 - ED.
"AND FURTHER, YOU RELEASED AN ELEMENTAL BEING FROM IMPRISONMENT WITHIN THAT CRAFT. . WHICH THEN TOOK POSSESSION OF YOUR TARDIS WITHOUT YOUR KNOWLEDGE..."
WHOOP
AND RETURNED WITH YOU TO EARTH."
AT WHICH POINT YOU LEFT YOUR TARDIS TO INDULGE IN MORE GAMES OF WICKET..."
"COMPLETELY UNAWARE THAT THE BEING WAS FORMING A RELATIONSHIP WITH THE TARDIS!"
FOR THE ELEMENTAL CREATURE WAS IN FACT A PARASITE... PREYING UPON INTELLIGENT TECHNOLOGY.
A RELATIONSHIP WHICH GREW TO A FORM OF UNDERSTANDING...
THE BEING PERSUADED THE TARDIS TO RETURN TO THE DAWN OF EARTH TO EXPERIENCE THE PURE ELEMENTAL POWERS OF CREATION..."

"AND THERE IT RELEASED ITSELF INTO THE RAGING STORM EXULTING IN ITS FREEDOM.."
"THE TARDIS, NOW EMPTY SANK INTO THE MUD AND SILT OF PRIMEVAL EARTH..!
"THEN RESPONDING TO VARIOUS BUILT-IN SAFETY FACTORS, IT DEMATERIALISED..."
VWORP
VWORP
"ARRIVING BACK AT THE PLACE WHERE IT HAD BEGUN..."
THIS IS SERIOUS... I DON'T KNOW HOW HE'S GOING TO PROVE THIS... BUT–
FACT: FOR MILLIONS OF YEARS THE ELEMENTAL BEING WAS FREE ..
UNTIL HOMO SAPIENS APPEARED ON EARTH!
"FOR IT WAS MAN WHO CALLED HIM INTO BEING
SUMMONING HIM FROM THE STORM WITH DARK AND POWERFUL KNOWLEDGE..."

'SO HE TOOK THEIR SHAPE AND WALKED AMONG MEN...'

"THROUGH ALL THEIR UPHEAVALS AND TURMOILS... ALWAYS ON THE EDGE OF DISASTER, ON THE HINTERLAND OF THEIR DARKEST FEARS..."

FOREVER SEEKING THE ONE THING THAT COULD SET IT FREE..

THE TARDIS!

HOW MANY COUNTLESS LIVES WERE LOST IN THE BEING'S JOURNEY THROUGH HISTORY?

LIVES LOST THROUGH YOUR ACTIONS DOCTOR.

YOU HAVE YET TO PROVE ANYTHING...

ALL THOSE FACTS COME FROM THE TARDIS ITSELF, DOCTOR. THE TARDIS MEMORY!

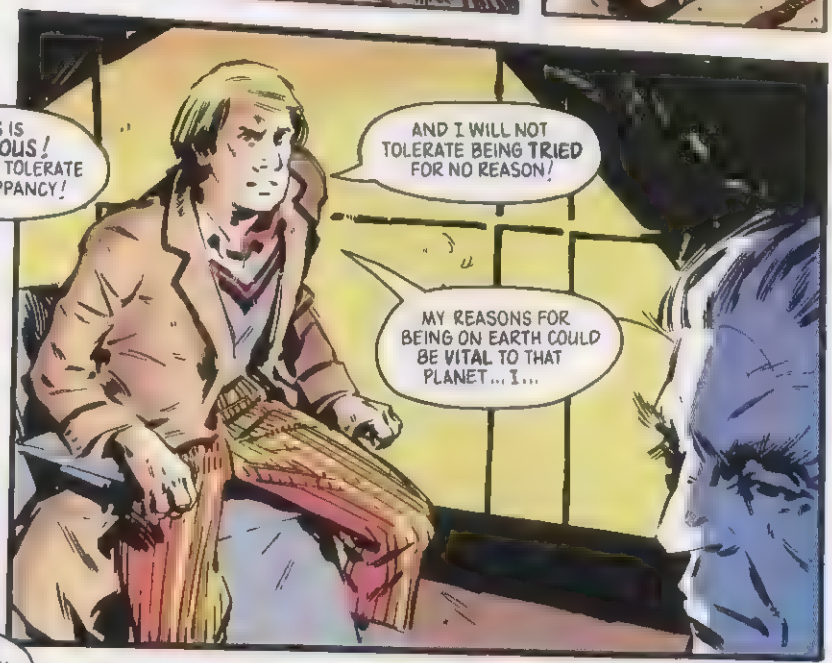
THE STORY AS RELATED BY THE BEING, TO THE TARDIS, ON TWO SEPARATE OCCASIONS!

IF YOU HAD LISTENED TO YOUR TARDIS, DOCTOR... AND ASKED THE RIGHT QUESTIONS, IT WOULD HAVE TOLD YOU EVERYTHING ..
BUT YOU WERE TOO BUSY PLAYING WICKET!

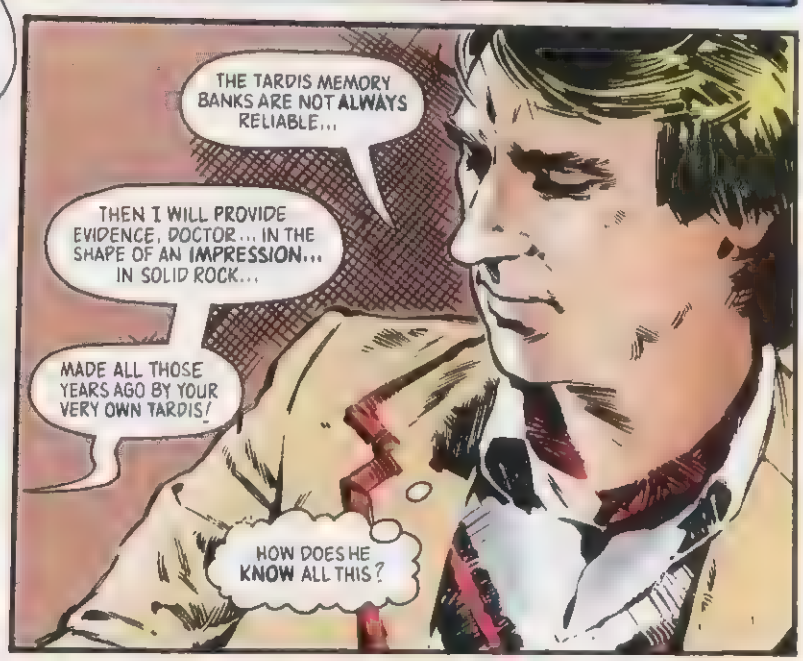
THAT'S UNFAIR!
I WASN'T PLAYING WICKET... I MEAN CRICKET, ALL THE TIME! I WAS DOING OTHER THINGS, TOO...
SUCH AS, DOCTOR?

FISHING. LOTS OF FISHING. GOING FOR LONG WALKS... DRINKING HOT CHOCOLATE... LET'S SEE... OH YES... I NEARLY TOOK UP WATER-COLOUR PAINTING..

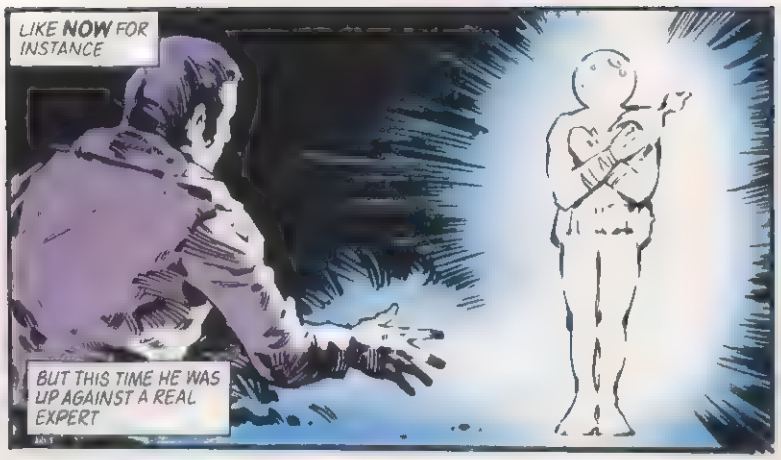
THIS IS RIDICULOUS! I WILL NOT TOLERATE SUCH FLIPPANCY!


AND I WILL NOT TOLERATE BEING TRIED FOR NO REASON!
MY REASONS FOR BEING ON EARTH COULD BE VITAL TO THAT PLANET... I...

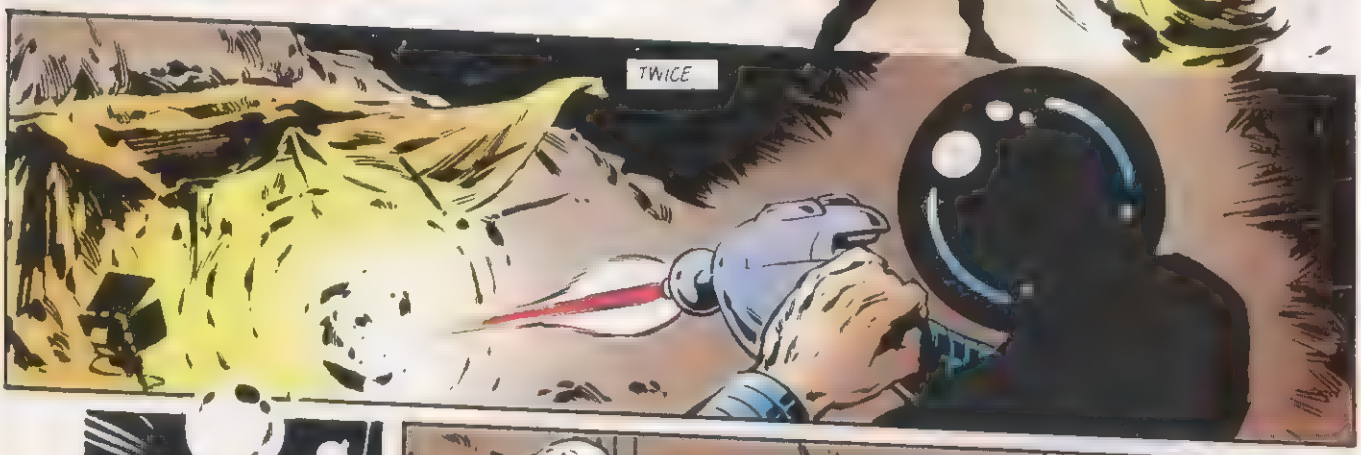
CARRY ON, DOCTOR... WHAT ARE YOUR REASONS FOR BEING ON EARTH? LIVING THE LIFE OF A RURAL ENGLISHMAN?
THIS TRIAL IS MEANINGLESS... YOU HAVE YET TO PROVE ANYTHING...


THE TARDIS MEMORY BANKS ARE NOT ALWAYS RELIABLE...
THEN I WILL PROVIDE EVIDENCE, DOCTOR... IN THE SHAPE OF AN IMPRESSION... IN SOLID ROCK...
MADE ALL THOSE YEARS AGO BY YOUR VERY OWN TARDIS!
HOW DOES HE KNOW ALL THIS?

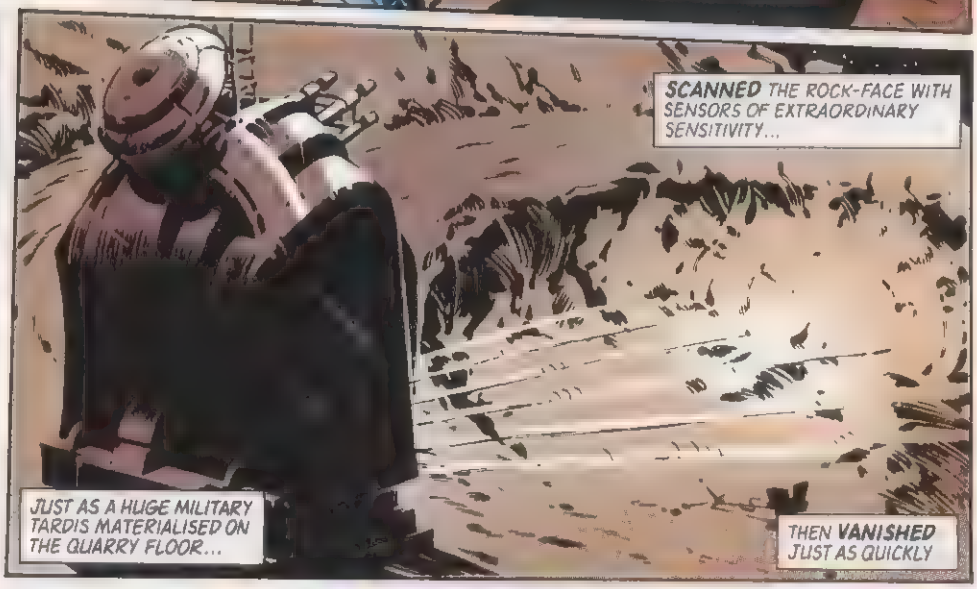
BACK ON EARTH, OR TO BE MORE PRECISE, THE STOCKBRIDGE LIMESTONE COMPANY
IT SEEMED THAT OTHERS HAD TAKEN AN INTEREST IN THE TARDIS IMPRESSION
A VERY OBSCURE BRANCH OF ARMY INTELLIGENCE KNOWN BY THEIR OFFICIAL TITLE AS S.A G.3
AND TO THEIR COLLEAGUES IN OTHER BRANCHES AS SIMPLY "THE CREEPS"...
ONE WAS A VERY SKILLED DOWSER... BEING TRAINED TO DISCOVER CACHES OF TERRORIST ARMS...
THE THIRD.. NOBODY QUITE KNEW WHAT HIS SPECIALITY WAS
ANOTHER WAS GIFTED WITH TELE-KINETIC POWERS AND HAD ONCE DEFUSED A BOMB IN A LONDON STREET BY THAT POWER ALONE..
EXCEPT THAT HE ALWAYS SEEMED TO BE IN THE RIGHT PLACE AT THE RIGHT TIME

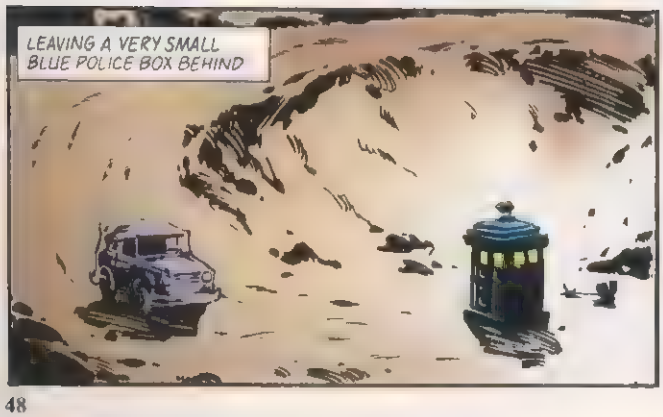

LIKE **NOW** FOR INSTANCE
BUT THIS TIME HE WAS UP AGAINST A REAL EXPERT

BEFORE ANYONE COULD BLINK THE SHADOW-MAN STRUCK ..ONCE


TWICE

AND WAS GONE .


SCANNED THE ROCK-FACE WITH SENSORS OF EXTRAORDINARY SENSITIVITY...
JUST AS A HUGE MILITARY TARDIS MATERIALISED ON THE QUARRY FLOOR...
THEN **VANISHED** JUST AS QUICKLY


LEAVING A VERY SMALL BLUE POLICE BOX BEHIND

I'M **FREE**... THEY VE LET ME GO
THE EVIDENCE THEY NEEDED IS NO LONGER HERE .

YOU DISPOSED OF THE EVIDENCE, DIDN'T YOU?
YES... I DID.
WHY? WHAT DO YOU WANT OF ME? WHY ARE YOU DOGGING MY FOOTSTEPS?
I AM A SHADOW, DOCTOR. MY WILL IS NOT MY OWN. I CANNOT ANSWER YOUR QUESTION, I MERELY FOLLOW INSTRUCTIONS...
SOMETIMES I AM THE INSTRUCTIONS. BUT AT ALL TIMES I AM THE WILL OF MY MY MASTERS...
THEIR WILL MADE MANIFEST...
WHAT HAVE THEY DONE TO YOU?
DONE? THEY HAVE SET ME FREE... AND YOU, TOO...
FOR THE TIME BEING...
"FOR THE TIME BEING"... SUCH A STRANGE PHRASE...
AND AM I REALLY FREE?
THE DOCTOR FELL SILENT... WONDERING WHERE HE WOULD GO NEXT...
THE END.

VWORP!

John Ainsworth continues his examination of the *Doctor Who* comic strips starring the Third Doctor, as *Countdown* regenerates into *TV Action + Countdown*.

THE CELLULOID MIDAS

Countdown
Issues 23 - 32
(24.7.71 - 25.9.71)
Pages: 23: Front Cover & 23 & 22 (Colour); 24: 19 & 18 (Colour); 25: 13 & 12 (Colour); 26: 19 & 18 (Colour); 27: Front Cover & Back Cover (Colour); 28: 13 & 12 (Colour); 29: 19 & 18 (Colour); 30 - 32: 13 & 12 (Colour).
Writer: Dennis Hooper
Artist: Harry Lindfield

On the Minister of Defence's orders, the Doctor is abducted from his holiday cottage and taken to the village of Puddlesfield. There he is shown the cast and crew of a BBC drama who have all been turned into plastic.

Investigating on his own, the Doctor discovers that most of the villagers have become the plasticised slaves of evil genius, Professor Midas. The Professor intends to use his plastic ray weapon to control the world but first he must rid himself of the only person who stands in his way – the Doctor.

Probably the best of all the *Countdown* strips and the closest in style to television *Doctor Who* adventures of the time. However, this similarity was not entirely accidental. Editor Dennis Hooper and a photographer had visited the village of Aldbourne during the location filming of *The Dæmons*. Apparently inspired by the village setting, Hooper wrote his script and provided artist Harry Lindfield with Aldbourne photographs as references. Consequently, a likeness of Hooper himself is used for the unfortunate actor, Franklin Hughes, who plays the title role in *The Squire of Crampton*, which the Doctor identifies as "that dreadful daily drama." The Professor's plan to place an image of his plastic ray on film and consequently immobilise half the nation when transmitted on television is particularly ingenious.

Taking the place of UNIT is the Ministry of Defence who apparently the Doctor has helped out on previous occasions. The Doctor renews his acquaintance with the Minister, Oswald Holland, whose surname mysteriously changes to Rippon after the first instalment.

The Doctor is particularly prone to violence in this story. On one occasion he smashes an assailant fully in the face with the stock of a shotgun and on another he reflects the plastic ray on to a hypnotised villager who crumbles away to plastic dust. On both occasions the Doctor's attackers have already been turned into plastic automatons but as the process is reversible the Doctor's actions are, at best, regrettable.

The conclusion of the adventure is particular worthy of note and very much in keeping with the high morale tone adopted by the then-current television series. With the mad Professor successfully subdued, the Doctor destroys the evil genius' plastic ray machines rather than allow them to fall into the hands of the Ministry of Defence.

BACKTIME

Countdown
Issues 33 - 39
(2.10.71 - 13.11.71)
Pages: 33 - 34: 13 & 12 (Colour); 35 - 36: 21 & 20 (B & W); 37 - 39: 19 & 18 (B & W).
Writer: Dick O'Neill
Artist: Frank Langford

In the London of 1863, the Doctor becomes the victim of a young pick-pocket, Charlie Fisher. However, both end up in the dock when the Doctor absent-mindedly tries to give a cabby a Seventies' bank-note. With Charlie's help, the Doctor escapes with his young companion to the TARDIS. Intending to give Charlie a new start, the Doctor pilots the TARDIS to America where the two immediately become embroiled in the battle of Gettysburg. After meeting President Lincoln and ensuring a victory for the North, the Doctor and his companion discover that the TARDIS has been confiscated by General Grant. To retrieve it, the Doctor and Charlie become the reluctant partners of two southern outlaws.

With a new artist and a new writer this rather episodic story was the victim of one or two curious continuity mistakes. When expressing his amazement at the interior dimensions of the TARDIS, the Doctor explains to him that he built it himself. Later in the story, the TARDIS' windows are depicted as being visible from the ships interior and are also transparent.

The Doctor makes use of a 'laser stick', but unlike a similar device used in the comic strips by the Second Doctor it is used only as a tool and not as a weapon.

Five of the seven instalments of this strip were published in black-and-white. Editor Dennis Hooper attributes the reason for this to production difficulties rather than an artistic decision. With this in mind and on studying the art it would seem quite likely that at least some of the instalments published in black and white were in fact produced in colour. The production problems cited by Hooper may also have been the cause of a rather curious piece of trivia. One of the panels in Issue 35's strip is absolutely identical to the composition of the first panel in Issue 6's strip, save for the addition of the figure of Charlie Fisher. The match is so close as to be almost identical even down to the shape of the branches of a tree. Why Frank Langford should have chosen tocopy one panel as drawn by Harry Lindfield is a mystery that probably will never be solved.

THE PLANT MASTER

Countdown Annual 1972
Pages: 66 - 73
Writer: Unknown
Artist: Jim Baikie

The Doctor and a young boy, Dave Lester, journey to the mysterious Carradine estate. There they find deranged genius Professor Rayner has created a huge Master Plant which can harness and control all other plants. The Professor's plans for world domination are thwarted when the Master Plant kills him. Besieged inside the Professor's laboratory by an approaching army of plants, the Doctor has only minutes to concoct a way of defeating the apparently unstoppable Master Plant.

A cross between *The Little Shop of Horrors* and *The Quatermass Experiment*, the scenes of the Master Plant and its obedient trees uprooting themselves are quite funny. In many ways, this story foreshadowed

the 1976 television serial, *The Seeds of Doom.*

THE ETERNAL PRESENT

Countdown
Issues 40 - 46
(20.11.71 - 1.1.72)
Pages: 40: 21 & 20 (Colour); 41 - 46: 13 & 12 (Colour)
Writer: Dennis Hooper
Artist: Harry Lindfield (40 - 41); Gerry Haylock (42 - 46).

The Doctor and the TARDIS are abducted by Andron, a member of the time police from the far-flung future of England. Imprisoned in a stasis box with Victorian time-traveller Theophillus Tolliver, the Doctor learns that they are in New Britain which is governed by someone or something called Mar-Kom who has outlawed time travel.

Subjected to trial-by-combat with a robot, the Doctor and Theo discover that Mar-Kom is in fact a giant robot controlled by a vast computer installed in St Paul's Cathedral. With the population of Earth frozen in time, the Doctor and Theo fight to overpower the mad computer's rule before its robotic forces can stop them.

Even in 1971, mad computers taking over the world were nothing new to science-fiction or *Doctor Who.* It is never actually explained why Mar-Kom is attempting to prevent time-travel save for the Doctor's speculation that it wishes to preserve its own scientific superiority.

Theo Tolliver is obviously and deliberately drawn from H. G. Wells's *The Time Machine* and Wells himself is cited by Theo as his friend. Hence, Theo is in fact the inspiration for Wells' book.

Andron refers to the Doctor as being famous at one point. Perhaps we should surmise from this passing remark that the Doctor's exploits on Earth have endured even to the year 3550 when this adventure takes place.

Whilst employing his Venusian Karate on Andron, the Doctor tells him that he was taught this particular movement by the Venusian Squid-Men.

*SUB ZERO

Countdown
Issues 47 - 54
(8.1.72 - 26.2.72)
Pages: 1 - 5 : 13 & 12, 6: 7 & 6, 7 - 8: 13 & 12 (Colour)
Writer: Dennis Hooper
Artist: Gerry Haylock

The Doctor discovers that his old adversaries, the Daleks, have amassed a secret armada of ships over the last three centuries. The Daleks intend to take over the world by turning humans into Daleks. Their first step is to launch a nuclear attack on Sydney in Australia.

The Doctor realises that attacking the Daleks by conventional means would be futile. Instead, he and his naval friend, Davies, infiltrate the Dalek stronghold in Sydney harbour in the hope of defeating the Daleks from the inside.

While the Doctor was facing the Daleks on television in *Day of the Daleks* they were also making a return to the comic strip for the first time in several years.

Unfortunately, the story does appear a little forced in some places. The Daleks may well be 'patient as well as ruthless' but why would they bother waiting three hundred years to assemble a fleet of Earth's own ocean-going vessels. The strip suggests that the Daleks' plan was to wait until Earth's technology had developed weapons of sufficient power to enable them to take over the world. But surely the Daleks possess their own technology and could conquer Earth in rather less time than three centuries?

The Daleks take their first step to conquest by launching a nuclear attack on Sydney. Surprisingly, this only has the result of severing the famous bridge and causing 'Widespread destruction in the harbour area'. No mention is made of radiation. The surviving humans seem far more concerned about avoiding the Daleks than with the likelihood of their internal organs dissolving into jelly. But what's a little fall-out between friends?

With the return of the Daleks came a brief revival of Sixties-style gadgetry. After diving into Sydney Harbour, the Doctor is able to contact Davies by using his 'Special waterproof radio.' Hurrah!

THE PLANET OF THE DALEKS

Countdown/TV Action + Countdown
Issues 55 - 62
(4.3.72 - 22.4.72)
Pages: *Countdown* 1- 4: 13 & 12 (Colour) *TV Action + Countdown* 5 - 8: 1 - 3 (Colour and B&W)
Writer: Dennis Hooper
Artist: Gerry Haylock

A burglar, Finney, attempts to steal the TARDIS. Accidentally causing a fire, the Doctor uses the Ship to escape with Finney. The TARDIS is drawn to the Dalek's home planet by their time vector machine where the Doctor is apparently transformed into a humanoid Dalek.

However, the Doctor is in fact unharmed and attempts to destroy the Daleks by piloting the TARDIS into a star. When the attempt fails, the Doctor and Finney escape into the wilderness of the Dalek's home world but find themselves trapped between the creatures and a giant prehistoric beast.

A direct sequel to *Sub Zero*, this story was very much reminiscent of the *TV Century 21* Dalek strips published in the Sixties. The Dalek city with its metal walkways and the surrounding monster-infested jungle were in keeping with accepted Dalek lore.

It is strongly implied that the small group of Daleks encountered by the Doctor and Finney are the only ones in existence. However, even with the destruction of the last surviving Dalek at the strip's close, the Doctor suspects that he hasn't seen the last of them.

This story bridged the relaunch of *Countdown* as *TV Action + Countdown* which proved to be a beneficial change for the *Doctor Who* strip. Now with three pages, *Doctor Who* occupied the front cover of the comic. Not only was the cover in colour but the large first panel was painted by Gerry Haylock rather than the usual coloured line illustration. The remaining two pages of the story continued on the inside in black-and-white.

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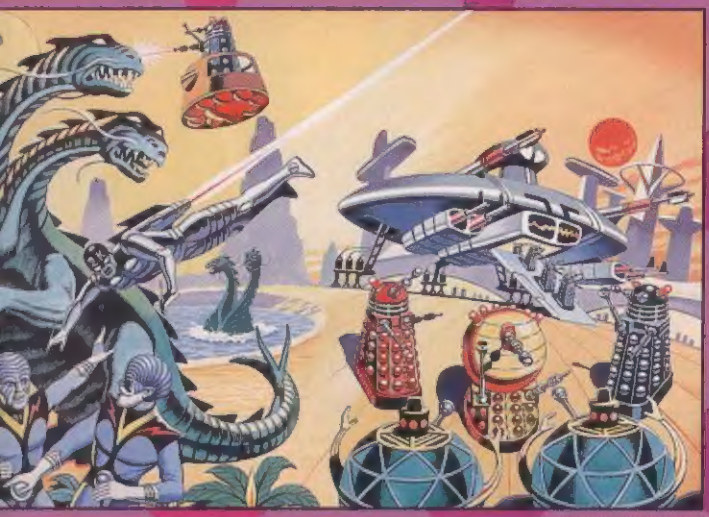

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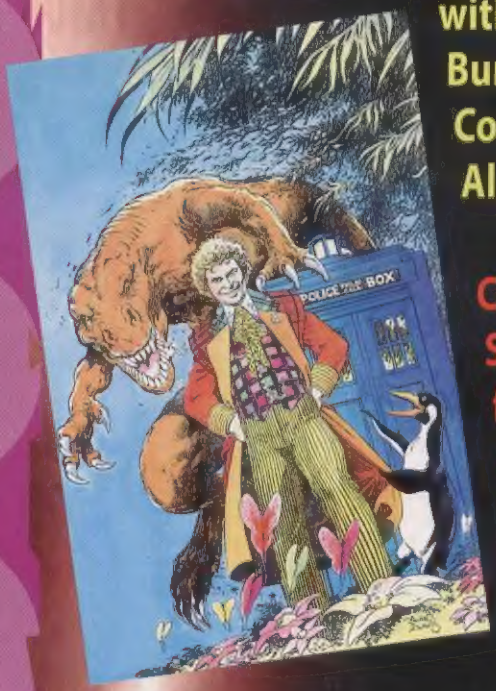

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